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ABSTRACT

This teacher guide contains teaching and learning activities to accompany "Room for Five," a video series developed by Alberta Learning. The teacher guide is designed to give teachers ideas for using and connecting the videos from the series to the outcomes of the new Alberta curricular programs. It features student activities for the opening credits and each of the nine videos, as well as four units that may be covered with the student activities or separately. The four units in the guide feature scripting, producing a film/video, interviewing, and effective communication; references are made to specific videos and, in some cases, to specific student activities. Each unit in the guide includes: a focus; a connection to particular outcomes from the Alberta "Program of Studies for Senior High School English Language Arts," Pilot Draft (April 2000) and to other particular outcomes; a reference to texts being studied; a reference to the particular text(s) that will be created; an overview, and suggestions for class organization and time; an assignment; notes to teachers, including suggested procedures and information; and ideas for assessment and metacognition. Appended are handouts/blackline masters and sections of the original shooting scripts for two of the videos. (NKA)

ED 455 526

CS

Senior High School English Language Arts

Room for Five

Teacher Guide

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INTRODUCTION

Overview

This teacher guide contains teaching and learning activities to accompany *Room for Five*, a video series developed by Alberta Learning, ACCESS: The Education Station and The Image Works Alberta Inc. The teacher guide is designed to give teachers ideas for using and connecting the videos from the *Room for Five* series to the outcomes of the new Alberta *Program of Studies for Senior High School English Language Arts*, Pilot Draft, April 2000 and *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12: Western Canadian Protocol for Collaboration in Basic Education*, 1998.

The video series includes nine videocassettes that discuss and explain many strategies of oral and written communication that senior high school students need to learn to be successful in the current world. During the series, five roommates learn to use language confidently and competently for many purposes; they use language with a range of audiences, in a variety of situations, for communication and learning. Some of the situations include finding a new roommate, searching for a job, learning the finer aspects of communicating, researching and supporting a cause, studying the media world, and dealing with the law. In each situation, the roommates discuss and decide what is the best way to communicate and where to find help. Each video contains documentary segments that highlight professionals discussing aspects of different communication situations. In addition, the series provides an excellent opportunity for the study of scripts, film and techniques of film.

The teacher guide features student activities for the opening credits and each video, as well as four units that may be covered with the student activities or separately.

Both the teacher guide and the video series are to be used at the discretion of the teacher who knows best what processes will help students meet the outcomes of the Alberta program of studies or the Western Canadian Protocol common curriculum framework. Even though some of the student activities are interrelated, a teacher may choose to use only one or two videos and the accompanying activities to lead a class project. Alternatively, a teacher may choose to use as many videos and activities as possible.

Note: Teachers should view the videos before using them in the classroom and carefully consider the sensitivities of the student audience and the community.

Organization of the Teacher Guide

This teacher guide is divided into four sections:

- Introduction
- Student Activities
- Units
- Appendices

Introduction

The introduction includes a brief description of the video series and its characters, and provides overviews of the student activities and the units.

Student Activities

A variety of student activities have been included in the teacher guide. The first set of activities introduces the video series with an examination of the filming techniques and devices used in the opening credits of each video. Each of the next nine sets of student activities highlights a specific video. Each set of student activities includes:

- a focus
- a connection to particular outcomes from the Alberta *Program of Studies for Senior High School English Language Arts*, Pilot Draft, April 2000 (Alberta Draft Program) and to particular outcomes from *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12: Western Canadian Protocol for Collaboration in Basic Education*, 1998 (WCP)
- a reference to the text being studied, with a general synopsis of the video program
- a reference to the particular text that will be created
- a context or situation for the activity or activities
- suggested procedures, including activities to use before, during and after viewing the video; assignments; and notes to teachers
- ideas for assessment and metacognition
- ideas for links, options and extensions (not included for every set)
- a scene-by-scene synopsis of the video program.

The time required for a set of student activities will vary according to the class and the teacher. Some of the student activities, including the viewing of a video, may be completed within a sixty-minute class; e.g., the activities for Video 1. Other activities, such as those for Video 2, will require more time.

Units

Four units featuring scripting, producing a film/video, interviewing and effective communication are included in the teacher guide. References are made to specific videos and in some cases to specific student activities. Each unit includes:

- a focus
- a connection to particular outcomes from the Alberta *Program of Studies for Senior High School English Language Arts*, Pilot Draft, April 2000 (Alberta Draft Program) and to particular outcomes from *The Common Curriculum Framework for English Language Arts, Kindergarten to Grade 12: Western Canadian Protocol for Collaboration in Basic Education*, 1998 (WCP)
- a reference to the texts being studied
- a reference to the particular text(s) that will be created
- an overview, and suggestions for class organization and time
- an assignment
- notes to teachers, including suggested procedures and information
- ideas for assessment and metacognition.

The time needed to complete each unit varies, and teachers will need to determine the amount of time available in their classrooms for such units.

Appendices

In the Appendices, there are handouts/blackline masters and sections of the original shooting scripts for two of the videos.

General Description of *Room for Five*

Each of the nine videos contains the following characteristics:

Time:	Approximately 25 minutes each
Genre:	Dramatic–informational
Situations:	Five young people are living together in a rented house. The video series traces the communication skills the roommates require to meet the demands of their everyday experiences. Although each video highlights different communication skills, the videos are linked with segments of plot.
Main Characters:	Bridgette Claude Jean-Daniel Julie Nicole
Minor Characters:	Michele Mitch Monica
Location:	A family house in a modern city
Time:	Contemporary
Documentary:	Each video contains at least two documentary points, narrated by experts, that connect to the primary focus of the video and illustrate or explain important aspects of communication.

Profile of Characters

Main Characters

Bridgette is a second-year student of criminology at a college. The oldest in a family of four children, Bridgette works in a restaurant part-time to support herself. She is conservative, quiet, responsible, organized, ambitious and caring.

Claude is an apprentice-mortician who works for his uncle. He is very interested in his work but does not talk much about what he does. He has received a fairly strict education. He is reserved, sensible, has concerns for causes, and has strong opinions about what is right or wrong. He displays a sense of leadership.

Jean-Daniel is an outgoing young man who loses his job in the first video. He is interested in sports and enjoys working with athletes, but he knows that he should be going back to school. He enjoys learning and is willing to try out different things. He is good-natured.

Julie works part-time as a booking agent and is a part-time student. She is outgoing, is always without money and is not afraid to ask others for help. She is a romantic and would like to have more control over her life. Even though she is outgoing and helpful, she can be hurt easily.

Nicole is a student of music and the arts. She strives to connect with her inner self and encourages others to think philosophically. She is competent and knows what she wants and where she is going.

Minor Characters

Michele is a news reporter who works for a city newspaper. For a period of time, she acts as a mentor for Jean-Daniel.

Mitch is Claude's friend who visits the house for a few days. He works at his father's resort.

Monica is Bridgette's friend and is a forester. As a forester, she speaks of the positive aspects of her career.

Student Activities Overview

Text Study	Focus of Activities	Description of Activities
Opening Credits of *The Roommate*	Relate the elements, devices and techniques of the opening credits to purpose, audience, content and created effects.	View the opening scene of *Room for Five* for establishing shots, special kinds of shots, "cut shots," fade-ins/fade-outs, sound effects, colour, use of letters, camera movement.
VIDEO 1: *The Roommate* Scenes 14, 16	Create an informational text for a particular audience.	Create an informational text that will inform other students of an opportunity.
VIDEO 2: *Jobs, Jobs, Jobs* Scenes 7, 10, 14	Create an analytical response and a personal response to persuade a specific audience.	Discover the hidden job market. Write a résumé and cover letter. Prepare for an interview. Become aware of follow-up procedures.
VIDEO 3: *The Loan* Scene 8	Respond to a variety of oral texts. Communicate an oral message clearly.	Create an effective oral response in context.
VIDEO 4: *Big and Little Environment* Scenes 4, 10	Research a project and make an effective presentation.	Research and present an oral/visual/multimedia project accompanied by a one-page handout.
VIDEO 5: *And Now ... The News* Scenes 9, 13, 17	Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts.	Create a news story in a variety of formats.
VIDEO 6: *Reservation Refused* Scenes 9, 12	Appreciate the artistry of text in the service industry.	Create a refusal letter to a potential client.
VIDEO 7: *Doctor, Doctor* Scenes 10, 13	Advocate for others and yourself.	Script a scenario highlighting advocacy.
VIDEO 8: *The Law*	Relate elements, devices and techniques to created effects.	Storyboard a scene from a script or an incident.
VIDEO 9: *Heartbreak Feast* Scenes 3, 7, 13	Respond personally to oral and visual texts.	Write a response to one of the three situations in the video.

Units Overview

Focus of Unit	Description of Unit Activities	Text Study
UNIT: Scripting		
Construct meaning from text and context. Develop and present a print text.	Read and study scripts. Write a script.	*Room for Five*: Scripts for Videos 3, 8 Scripts from other texts
UNIT: Producing a Film/Video		
Create a personal response to text and context, through a visual presentation.	Produce a 10-minute film or video.	*Room for Five*: All videos
UNIT: Interviewing		
Develop and present a variety of oral texts to communicate effectively.	Prepare and practise for a job interview, a research interview, an admission interview and a scholarship interview. Role play an interviewer, an applicant and an observer.	*Room for Five*: Videos 1, 2, 3, 4, 7
UNIT: Effective Communication		
Improve thoughtfulness, effectiveness and correctness of communication.	Create a message three different ways, by using words, actions, images and sounds.	*Room for Five*: All videos Pictures, billboards, magazines, newspapers, short stories, poems, novels, nonfiction, the world around us, television, film, radio

STUDENT ACTIVITIES

Student Activities **Opening Credits**

FOCUS: Relate the elements, devices and techniques of the opening credits to purpose, audience, content and created effects.

Outcomes:

Alberta Draft Program		WCP	
1.1	Discover possibilities	1.1	Discover and Explore
1.2	Extend awareness	1.2	Clarify and Extend
2.1	Construct meaning from text and context	2.1	Use Strategies and Cues
2.2	Understand and appreciate textual forms, elements and techniques	2.2	Respond to Texts
2.3	Respond to a variety of oral, print, visual and multimedia texts	2.3	Understand Forms and Techniques

Text Study: Opening Credits of *Room for Five*
Video 1: *The Roommate*

Text Creation: Analytical/critical review of nonprint texts—A study of the techniques used in the opening credits of the video series will help students become aware of the possibilities and impact of a variety of film techniques. This activity may be completed in one class or over a number of classes.

Procedures:

Before Viewing

Discuss with students:
- kinds of techniques directors use in films
- results of certain techniques
- other considerations of a director when filming
- importance of the opening clip or credits of a series or a film
- preferred techniques.

Familiarize students with technical terms used for films. Lists of such terms are available in many of the student basic resources, student support resources and authorized teaching resources.

Viewing Have students view the opening credits for the following techniques. Students may use the handout Notes on Opening Credits—see Appendix 1.

1. *General Observations*: Ask your students for observations of the opening scene. Discuss and list the students' observations.

2. *Establishing Shots*: Students determine the establishing shots and what is being established. This may be character, setting, context, themes, mood, point of view, foreshadowing.
(Note to teachers: Both character and setting are being established; e.g., Nicole is painting, Bridgette is serious, the city streets, the house. Discussion may focus on the faces, actions, costumes and makeup of the actors and on the locations.)

3. *Long Shots, Medium Shots, Close-up Shots, Extreme Close-up Shots*: Students discuss the types, use and effect of each shot. What do medium shots introduce?

4. *Character Movement*: Students watch the movements of each character carefully. What does this reveal about the character?

5. *"Cut Shots"*: What is a "cut shot"? Why the fast cuts? What is the effect of such shots?

6. *Fade-ins/Fade-outs, Superimpositions and Dissolves*: What is the purpose and result of each shot?

7. *Sound*: Ask students to close their eyes and listen to the sound of the video. Afterward, have them discuss what they heard when they listened to the scene. Have the students listen to the sound again and identify images to match the sound. Ask the students to watch the clip again, and discuss:
   - what they heard during each running of the video
   - the purpose of the sound
   - the impressions of the sound
   - the connection between sound and the actions—the sound and the motions match.

   While viewing the opening credits for sound, students may complete the Viewing Guide for Sound—see Appendix 2.

8. *Colour*: Students discuss the purpose and the effects of the colours.

9. *Use of Words and Letters*: What is the effect of the animation of the letters and names?

10. *Camera Movement*: Students discuss movement: Is it character or camera? What is the difference? What is the effect of the moving camera on the viewer?

After Viewing

Other questions to be discussed:

- What techniques are most effective?
- What do the opening credits tell you about the series?
- Do any techniques promote any specific ideas?
- What types of shots would you use in a film?
- What do you foresee about the series through the opening credits?

Assignment

"The first thirty seconds of this series is A Visual Feast."

Ask students to write a response to this statement using specific details from *Room for Five*. Students may write about the different techniques used, the result of these techniques and the importance of the opening credits.

Note to Teachers

As the students progress through the video series and view the opening credits, ask them to watch for other details that they may have missed in the first set of viewings.

This exercise will assist students with film techniques that they can use when they plan their films.

Metacognition:

After viewing the opening credits three or four times, ask students to compare their first viewing with their third/fourth viewing by writing, "In the first viewing, I saw … but by the third/fourth viewing, I saw …" Students may also talk or write about how they would apply this knowledge to either their personal viewing or filmmaking.

Extension:

Students may apply some of this knowledge by watching their favourite television program with a different objective.

Student Activities — Video 1: *The Roommate*

FOCUS: Create an informational text for a particular audience.

Outcomes:

Alberta Draft Program	WCP
1.2 Extend awareness	1.2 Clarify and Extend
2.1 Construct meaning from text and context	2.3 Understand Forms and Techniques
2.2 Understand and appreciate textual forms, elements and techniques	3.2 Select and Process
3.2 Follow a research plan	3.3 Organize, Record, and Evaluate
4.1 Develop and present a variety of oral, print, visual and multimedia texts	4.1 Generate and Focus
5.2 Work within a group	5.1 Encourage, Support, and Work with Others

Text Study: Video 1: *The Roommate* (26 minutes)

General Synopsis: *The Roommate* introduces three of the characters of the series—Julie, Nicole and Jean-Daniel—who live in a large house. They need to find another roommate and have started their search by posting a notice on the bulletin board at the Laundromat. After receiving some inquiries, they revise and edit their advertisement, post it, interview possible candidates and select two new roommates.

Text Creation: Informative or persuasive text

Context/Situation: The principal of the senior high school has announced that the minimum class size for next term is 25 students. Twenty-one students are currently registered in the Media Awareness class. In order for the class to be offered, four more students will need to enroll.

Procedures:

Before Viewing

Ask your students to imagine that they are part of the group registered for the Media Awareness class, and discuss the meaning of this announcement; that is, the situation, purpose and audience. Students may brainstorm for potential solutions to the problem—strategies, content of text, form or medium of expression—and for the audience they need to reach.

Viewing

Instruct students to view *The Roommate* for:

- the situation faced by the roommates
- errors made in the first classified advertisement
- the process used to handle the errors
- information learned about advertising
- plans for the revised advertisement
- the purpose, audience, clarity and information in the advertisement.

After Viewing

Discuss the processes used by the roommates to solve the problem of finding a new roommate, and discuss what they learned from their experiences.

Assignment

In groups of three, students will create a text that will inform other students of the opportunity to join the Media Awareness class.

Note to Teachers

Advise students to:

- consider what the roommates learned about the classified advertisement and how this relates to the assignment
- select a format that they know will attract the desired audience
- discuss the required information
- review how the assignment will be assessed
- complete the assignment and present it.

Assessment:

Assess the created text for purpose, audience appeal and situation.

Metacognition:

Ask students to keep a viewing journal during the study of *Room for Five* to record their responses to the communication situations the characters face. In addition, students may respond to completed assignments by answering the following questions.

- What did I learn about communicating?
- What did I do well?
- Where can I improve?
- How will I use this material?

Options:

As this is the first video in the *Room for Five* series, you may wish to provide your class with a quick overview of the series. A general description of the series is provided in the introduction of this guide.

Scene-by-scene Synopsis: *The Roommate*

Scene 1	One of the roommates moves out, and this means that Julie, Nicole and Jean-Daniel need to find a new roommate.
Scene 2	Jean-Daniel announces he has lost his job and is looking for his curriculum vitae. Julie asks him to lend her some money.
Scene 3	The roommates decide to advertise for a fourth roommate.
Scene 4	The roommates quickly write an advertisement and place it at the Laundromat.
Scene 5	People interested in the room telephone or come to the door. The roommates begin to discuss the problems with their advertisement.
Scene 6	A group of four people arrive at the door to rent the room. They are turned away.
Scene 7	The telephone continues to ring, and a lady with a cat approaches the house.
Scene 8	The lady and the cat want to come in but they are turned away.
Scene 9	A motorcycle guy arrives at the front door. He is turned away.
Scene 10	A hippie arrives at the door. He is turned away.
Scene 11	A couple, both smoking cigarettes, arrives at the door. They are turned away.
Scene 12	A man dressed in a wedding dress arrives at the door. He is turned away.
Scene 13	The three roommates decide to rewrite the advertisement and be more precise in stating what they want.
Scene 14	Documentary: Characteristics of an Effective Advertisement
Scene 15	The three roommates make a list of desired characteristics for a new roommate. Nicole receives a telephone call telling her that she has won dinner for two at a local restaurant.
Scene 16	Documentary: The Science of Advertising
Scene 17	The three roommates write a new advertisement and list the desired characteristics of a new roommate.
Scene 18	The roommates work together to revise and edit the advertisement and decide where to post it.
Scene 19	The roommates sort their callers, using the advertisement as their reference point.
Scene 20	The three roommates interview three candidates for the room.
Scene 21	Documentary: What to Look For When Bringing Someone New into a Group
Scene 22	The interviews continue.
Scene 23	The roommates choose two new roommates.
Scene 24	Claude and Bridgette, the two new roommates, move in.

Student Activities

Video 2: *Jobs, Jobs, Jobs*

FOCUS: Create an analytical response and a personal response to persuade a specific audience.

Outcomes:

Alberta Draft Program		WCP	
1.1	Discover possibilities	1.1	Discover and Explore
1.2	Extend awareness	1.2	Clarify and Extend
2.1	Construct meaning from text and context	2.2	Respond to Texts
4.1	Develop and present a variety of oral, print, visual and multimedia texts	2.3	Understand Forms and Techniques
4.2	Improve thoughtfulness, effectiveness and correctness of communication	4.1	Generate and Focus
		4.2	Enhance and Improve
		4.3	Attend to Conventions

Text Study: Video 2: *Jobs, Jobs, Jobs* (26 minutes)

General Synopsis: Jean-Daniel begins his job search by reading classified advertisements and bulletin boards and by asking friends. He prepares his résumé, writes various cover letters, delivers his résumé and cover letters to possible job sites and begins to prepare for an interview.

Text Creation: Prepare an effective résumé and cover letter. Prepare for an interview.

Context/Situation: Many students want a part-time or summer job. In order to find that job, students need to become aware of what they need to do.

Procedures:

Before Viewing

With your students, discuss these questions:

- Have you ever had a job and, if so, how did you find it?
- Where do you look for job opportunities?
- How do you apply for a job?
- How do you write a résumé and a cover letter?
- How do you follow up an application?

Viewing

Instruct students to make notes on:
- the hidden job market
- items to be included in a résumé.

After Viewing

Discuss with students:
- the hidden job market
- items to be included in a résumé
- the purpose of a cover letter.

Assignment

Students apply for a part-time or summer job by writing a résumé and a cover letter. They may apply for a specific job or use the sample advertisement in Appendix 3. In addition, students need to outline the follow-up procedure that they will use.

Note to Teachers

The format of the résumé and cover letter may be dealt with in the Career and Life Management (CALM) course or in Career and Technology Studies (CTS). Advise students to:
- review résumé formats and select one suitable to the purpose
- review contents of a résumé
- write a résumé, using word processing software
- construct a cover letter to accompany the résumé
- peer edit both the résumé and the cover letter
- review the résumé and cover letter to be sure that they contain the proper message
- outline the follow-up procedure
- make final edits and revisions
- submit the package.

Assessment:

Assess the résumé and cover letter for content, suitability to purpose, effectiveness of package and correctness.

Metacognition:

Ask students to complete the handout Job-seeking Strategies—see Appendix 4.

Options:

Interviews—Using the information in the Interviewing Unit of this guide, set up interview teams and an interview schedule. Students may be placed on hiring boards according to their choice. Each board will construct ten questions to use in the interview. Hold the interviews, organizing the class so that each class member has one interview and sits on one interview board. Limit the interviews to 15 minutes.

Links:

Interviewing Unit
Presentation Techniques—Video 4: *Big and Little Environment*

Scene-by-scene Synopsis: *Jobs, Jobs, Jobs*

Scene 1	Jean-Daniel leaves the house in a hurry.
Scene 2	Claude loans Julie money and suggests that she set up a budget.
Scene 3	While Jean-Daniel is jogging, he buys a newspaper.
Scene 4	Jean-Daniel tells Julie that Claude is an apprentice mortician. Julie asks Jean-Daniel to do her laundry.
Scene 5	Claude is upset that the owner of the house plans to cut down a tree in the backyard.
Scene 6	Jean-Daniel talks about looking for a job. Bridgette tells him about other places to look for jobs.
Scene 7	Documentary: The Hidden Job Market Use all the available resources when looking for a job: newspaper, recruitment agencies, word of mouth, job clubs, Internet, yellow pages, friends, family, volunteer jobs.
Scene 8	While doing laundry at the Laundromat, Jean-Daniel works on his résumé, adding work experience, special skills, interests, references, education and hobbies.
Scene 9	Jean-Daniel seeks advice on his résumé from his roommates. Julie is very upset at how Jean-Daniel has done the laundry.
Scene 10	Documentary: The Résumé The function of the résumé is to help you highlight your skills, abilities and talents to a prospective employer. A résumé should include name, address, telephone number, fax number, e-mail address, work experience, special skills, interests, education and volunteer jobs. Students should carefully craft their résumés and be honest with the presentation of information.
Scene 11	Claude critiques Jean-Daniel's résumé. Jean-Daniel is successful in cutting his résumé to two pages. Claude asks the roommates for a meeting to discuss the tree in the backyard.
Scene 12	Jean-Daniel's father telephones to say he will be in town.
Scene 13	Jean-Daniel plans to drop off résumés to potential employers. He will meet his father for lunch.
Scene 14	Documentary: Preparing for an Interview • Research the company. • Find out about appropriate dress. • Prepare interview questions you might be asked. • Sell yourself—smile and look confident, don't fidget, make eye contact, don't be evasive, answer questions truthfully.
Scene 15	While having lunch with his father, Jean-Daniel tells him that he is looking for a job.
Scene 16	Jean-Daniel tells Nicole about the pleasant lunch with his father. Jean-Daniel receives a telephone call.

Student Activities — Video 3: *The Loan*

FOCUS:
- Respond to a variety of oral texts.
- Communicate an oral message clearly.

Outcomes:

Alberta Draft Program	WCP
1.1 Discover possibilities	1.1 Discover and Explore
1.2 Extend awareness	1.2 Clarify and Extend
4.1 Develop and present a variety of oral, print, visual and multimedia texts	4.1 Generate and Focus
4.2 Improve thoughtfulness, effectiveness and correctness of communication	4.2 Enhance and Improve

Text Study: Video 3: *The Loan* (26:30 minutes)

General Synopsis: Both Julie and Bridgette need to borrow some money—Julie to buy a car and Bridgette to complete her schooling. Bridgette prepares for the interview with the loans officer while Julie only arranges an interview. Bridgette impresses her loans officer with a very carefully considered application. Meanwhile, Jean-Daniel seeks help from his roommates to prepare for a different type of interview—the job interview.

Text Creation: Create an effective oral text in context.

Context/Situation: In many situations, students can deliver a message more effectively by planning, assessing, targeting and verifying the message.

Procedures:

Before Viewing

Discuss a variety of situations such as the following with your class, by asking: "How would you handle this situation?"

- Yesterday you bought a CD, and when you arrived home, you found that your brother had bought the same CD. When you return your CD, what would you say to the clerk at the store?
- When you looked at your timetable, you decided that you would like to take Graphics 20 rather than .... How would you ask the counsellor to change your timetable?
- This morning you were late for school because the power had been off and your alarm clock did not ring. How would you request a little extra time to complete your examination?

Viewing

While viewing the video, ask students to take special note of the four stages of communication in Scene 8.

- Planning—know what you want to achieve.
- Targeting—decide the best way to say it.
- Assessing—ask yourself if you are being understood, or is there a better way to say this?
- Verifying—did the receiver understand the message, or do you need to repeat and rephrase the message?

After Viewing

Discuss the four stages of communication, and ask the students to apply the four stages to one of the previously discussed situations. Read the script for Scenes 2 and 7—see Appendix 5—and analyze the script for the four stages of communication.

Assignment

Ask students to select, with a partner, one of the following situations. Have them prepare both an effective and an ineffective presentation, using the four stages of communication. Students will present both dialogues to the class, and the class will rate the presentations. Students may wish to use their own specific situation.

- Ask the principal for the use of the gymnasium for a pep rally or for a thank-you tea for school volunteers.
- Ask your coach if you can play a different position on the baseball team.
- Convince a parent that you need to buy a pair of special track shoes.
- Ask a parent for use of the family car.
- Explain to your girlfriend's/boyfriend's father why she/he should still be allowed to go out with you even though you are 30 minutes late in arriving.
- Convince the boss of your part-time job that you cannot work on Saturday.

Assessment and Metacognition:

Students complete both a self-assessment and a peer assessment—see Appendix 6 and Appendix 7. Discuss with students the practical applications of the four stages of communication.

Options:

Ask students to select a speaking scene from a film and apply the four stages of communication.

Links:

Remind students to apply the four stages of communication to the writing of e-mails, memorandums and letters.

Scene-by-scene Synopsis: *The Loan*

Scene 1	Julie leaves the house quickly and does not clean up her breakfast dishes because she is late for her bus again.
Scene 2	Claude convinces Mr. Randall not to cut down the tree and to let the roommates pay for the pruning of the tree.
Scene 3	While Bridgette is discussing her financial problems with Jean-Daniel, Julie comes in and announces that she is going to buy a jeep.
Scene 4	Julie discovers the jeep in a used car lot.
Scene 4A	Julie questions the used car salesman about the jeep.
Scene 4B	Julie and the salesman discuss the price of the jeep.
Scene 4C	The used car salesman, after consulting with his sales manager, tells Julie that her offer is accepted.
Scene 5	Julie tells her roommates that she will just have to get the money and she will be mobile.
Scene 6	Documentary: Buying a Vehicle The used car salesperson needs to listen to customers very carefully, as customers don't always say what they mean. The salesperson needs to decide which car the customer really wants. The customer needs to feel confident about the salesperson when making such a big purchase.
Scene 7	Claude attempts to convince the roommates to contribute to the cost of pruning the tree in the backyard. They are unable to help, as each one is short of money.
Scene 8	Documentary: Four Stages of Communication Good, clear communication includes the following. • **Planning** means thinking through and knowing what your desired result is. • **Targeting** includes who your audience is and what the best way to communicate is. • **Assessing** means asking yourself: Am I getting through, or how could I be clearer? • **Verifying** is the question: Do you understand the point I am making? For effective communication, these four stages are active and connected throughout the process. Don't be nervous, intimidated or unprepared. Body language: Make eye contact and minimize distractions.
Scene 9	After a discussion with Jean-Daniel about her finances, Bridgette decides to apply for a loan.
Scene 10	Jean-Daniel helps Bridgette prepare a budget for her interview with the loans officer.
Scene 11	Claude runs outside when he hears the chain saws.
Scene 12	The contractors cut down the tree despite Claude's pleas.
Scene 13	The roommates convince Claude to continue with his concern for the environment and encourage him to pursue saving the Baynore parkland.
Scene 14	Julie meets with the loans officer who is not impressed with her application.
Scene 15	Documentary: Applying for a Loan and The Loan Interview An applicant must be well-prepared for the interview and provide accurate information.

Scene 16	Bridgette has an interview with the loans officer who is unable to give her an answer immediately.
Scene 17	The roommates help Jean-Daniel prepare for his job interview.
Scene 18	Julie dreams about her jeep.
Scene 19	Claude telephones the Baynore community action group, asks for time to speak at the next meeting and requests space for an article in the newsletter. Both Nicole and Bridgette try to encourage Jean-Daniel after his interview.

Student Activities

Video 4: *Big and Little Environment*

FOCUS: Research a project and make an effective presentation.

Outcomes:

Alberta Draft Program		WCP	
3.1	Determine research requirements	3.1	Plan and Focus
3.2	Follow a research plan	3.2	Select and Process
4.1	Develop and present a variety of oral, print, visual and multimedia texts	3.3	Organize, Record, and Evaluate
4.2	Improve thoughtfulness, effectiveness and correctness of communication	4.1	Generate and Focus
5.2	Work within a group	5.1	Encourage, Support, and Work with Others

Text Study: Video 4: *Big and Little Environment* (25:30 minutes)

General Synopsis: The roommates meet new challenges in this video: Jean-Daniel volunteers to work with a journalist and discovers the world of media, Julie and Bridgette supply the loans officers with more information, and Claude initiates the challenge to save the Baynore parkland by researching and preparing a presentation.

Text Creation: Oral/visual/multimedia presentation—Include a one-page information handout for the presentation.

Context/Situation: Improved landscaping of the schoolyard is the number one priority of the Student Council of your senior high school. In order to proceed with the project, the Student Council needs to gain the approval and support from either the School Council or School Board.

Procedures:

Before Viewing Introduce the assignment and place students in groups of four. Discuss the purpose and possible organization of the assignment. Such items as direction for the project, required amount of research, collaboration and special difficulties may be discussed.

Viewing While viewing the video, ask students to take special note of what Claude learns about preparing a convincing presentation in order to bring about change.

After Viewing Discuss with the class what Claude has learned and how they can apply this information.

Assignment Students research and prepare a 3-minute multimedia presentation along with a one-page information handout for a presentation to the School Board/School Council requesting approval, assistance and cooperation in achieving their goal of improving the landscaping of the schoolyard.

Note to Teachers

- Time: This project will require time to be completed and presented. Use your discretion as to how much time can be allotted to the project and your year plan.
- Planning: Ask each group to plan its research and presentation by using the Research Planner—see Appendix 8.
- Research: During the project, teaching opportunities exist for focusing on research and context, identifying informational needs, selecting and organizing material, evaluating sources, forming generalizations, and reviewing findings.
- Monitoring: Meet with groups regularly to check on progress and give assistance.
- Presentations: Groups can make presentations to mock boards of four or five class members or to the whole class. Mock boards may prepare and ask a few questions.

Assessment: For collaboration, content and presentation, use the Scoring Criteria for Collaboration, Scoring Criteria for Content and Scoring Criteria for Presentation—see Appendices 9, 10 and 11. For student self-assessment, use the Collaboration and Oral Assessment: Student Self-evaluation—see Appendix 12.

Metacognition: Ask each student to keep a journal dealing with the things they are learning while working on a collaborative project. The journal should include notes on working with others, responsibilities, successes, disappointments, confusion, the presentation, completed research and the final project.

Options: This design may be used for any research project that requests a change and requests consideration of any group.

Extension: The class may visit a School Board or School Council meeting in the community to observe a presentation.

Scene-by-scene Synopsis: *Big and Little Environment*

Scene 1	Jean-Daniel plans to volunteer for the community newspaper and job shadow a reporter from a big newspaper.
Scene 2	Claude questions Julie about how she handles money and why she needs a vehicle.
Scene 3	With Nicole, Bridgette reviews her interview.
Scene 4	Documentary: Making a Change In attempting to make a change, you need to know your objective, how much work to do and how to approach your cause. Some methods of making a message more meaningful include film, video, publications, books, public speaking and hands-on advocacy. You need to consider how much research to do, your background, the beginning point and the most effective kind of presentation. When making a presentation, you need to know your audience, research your topic, check your facts, build from notes, use emphasis points, rehearse and modify.
Scene 5	At the roommates' house party, Claude meets Monica, who is Bridgette's friend and is a forester.
Scene 5A	Monica defends her role as a forester.
Scene 6	Claude asks Julie to listen to the speech he is going to present to the people interested in saving the Baynore parkland.
Scene 7	Jean-Daniel meets Michele at a city newspaper and begins to learn about the life of a reporter.
Scene 8	Jean-Daniel and Julie critique Claude's presentation.
Scene 9	In his presentation to save the Baynore parkland, Claude demonstrates a strong personal interest and ends with an emphatic conclusion.
Scene 10	Documentary: How Public Relations Work In a team-based operation of a complex business, everybody has a responsibility to communicate effectively. Research skills, communication skills and knowledge of media help a company to have effective public relations. Skills in speaking, listening, reading, writing, using computers, using the team environment and knowing the environment enhance public relations.
Scene 11	A reporter interviews Jean-Daniel at the end of a musical concert.
Scene 12	With Jean-Daniel and Nicole, Claude describes his presentation and the reaction of the people at the meeting. The roommates decide to plant a tree near the roots of the fallen tree.
Scene 13	Julie is telling the others about the concert when Jean-Daniel arrives with Michele to watch the news report on television. Jean-Daniel is very upset with the way the reporter has taken his statements out of context.
Scene 14	Julie is dreaming about her car.

Student Activities

Video 5: *And Now ... The News*

FOCUS: Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts.

Outcomes:

Alberta Draft Program		WCP	
1.1	Discover possibilities	1.1	Discover and Explore
2.1	Construct meaning from text and context	2.2	Respond to Texts
2.2	Understand and appreciate textual forms, elements and techniques	2.3	Understand Forms and Techniques
2.3	Respond to a variety of oral, print, visual and multimedia texts	4.1	Generate and Focus
3.1	Determine research requirements	4.2	Enhance and Improve
3.2	Follow a research plan	4.4	Present and Share
4.1	Develop and present a variety of oral, print, visual and multimedia texts	5.1	Encourage, Support, and Work with Others
5.1	Respect others and strengthen community	5.2	Develop and Celebrate Community

Text Study:

Video 5: *And Now ... The News* (27:30 minutes)

General Synopsis: The roommates talk about their hopes and disappointments: Claude questions his relationship with Monica, Jean-Daniel begins to see difficulties faced by a reporter, Julie continues to debate the decision about buying a car, and Nicole continues with her artistic views of the world.

Television broadcasts, newspaper articles and radio broadcasts may also be studied.

Text Creation:

Create a news story in a variety of forms.

Context/Situation:

Producers in the media world need to be aware of the audience they are trying to reach and the type of material that appeals to their audience.

Procedures:

Before Viewing

Place the front page of a daily newspaper on an overhead transparency, and ask students to answer these questions:

- What is the initial communication of the headlines?
- What does the location of the headlines imply?
- What is the effect of the page layout?
- What effect do the photographs have?
- What impact does the colour have?
- What do the words in the headlines communicate to you?
- How would you change the page?
- Who is the audience?
- What do the words in the headlines tell you about the point of view of the newspaper?

Discuss the questions with your students, and substitute other words in the headlines for impression. Note the differences.

Viewing

While viewing, ask students to make notes on:

- the role of an editor and of a producer
- considerations of a newspaper, a television station, a radio station
- the role of the writers
- the slant of newspapers
- changes in the media.

After Viewing

Discuss the notes made by students.

Assignment

Ask your students to outline the who, what, where, when, why and how of a news story, such as a disaster, a tragedy, a victory or a defeat, and create the story for two different media and audiences.

Note to Teachers

- Bring to class a news story of the day from one or two radio broadcasts, a television newscast, and one or two newspapers. With your students, examine the news story for sensationalism, audience appeal, language, highlights, length, visuals, similarities, points of view, differences, desired impacts and placements of story.
- Discuss with your class the different requirements in the following situations:
  - A newspaper editor of a large daily newspaper wants the main news story as the headline story for the morning newspaper.

– A magazine editor requires the news story for the Weekly News section of the magazine.

– An executive producer of a local radio station wants the story as the 8:00 a.m. headliner.

– A television producer of a national newscast wants the story for the 6:00 p.m. headliner.

- Ask students to construct the who, what, where, when, why and how of a news story.
- While constructing the news story, students need to consider the headlines, focus of the story, choices of language, audience appeal, visuals, desired impact and desired message.

Assessment:

Assess the stories for:
- thought and detail
- effectiveness of structure and language
- points of view
- audience appeal
- overall message
- media variety.

Metacognition:

Ask students to complete the following statements for each version of the story they have written.
- I chose to write this story, because ...
- Next time, I would ...
- This video and the assignment has made me more aware of ...

Options:

Ask students to select a news story from the daily newspaper and rewrite it for a local newspaper, a radio station or for different audiences.

Links:

Read "Man, 19, Dies in Cycle Accident" and "5 p.m./july/the city" from *Inside Poetry*.[1] Discuss the two accounts of an event for the similarities, the differences and the audience. Also, have students complete the following two statements:
- The first writing makes me feel ...
- The second writing makes me feel ...

Extensions:

Students in a class may choose to write for a school newspaper, considering the information they have learned.

Students may choose to become reporters for a weekly community newspaper.

[1] Kirkland, Glen and Richard Davies. *Inside Poetry*. Don Mills, ON: Academic Press Canada, 1984.

Scene-by-scene Synopsis — And Now ... The News

Scene 1	The roommates discuss the different news slants taken by the newspapers.
Scene 2	Claude explains to Bridgette that he is no longer seeing Monica as they have conflicting values.
Scene 3	Jean-Daniel joins Michele as she covers her assignments for the day. In the car, Michele tells Jean-Daniel some of the reasons for highlighting or headlining news stories.
Scene 4	Jean-Daniel tries to convince Michele to do a story on a basketball player.
Scene 5	Bridgette signs for her loan at the bank.
Scene 6	Jean-Daniel asks Michele if the paper would run a story on the basketball player, and Michele suggests that Jean-Daniel write the story.
Scene 7	Jean-Daniel and Michele continue to research stories.
Scene 8	Jean-Daniel tells Nicole and Julie about his day spent job shadowing with Michele. In doing this, they make comments about who makes the news.
Scene 9	Documentary: What Drives the Media? All of the editors at a newspaper meet two or three times a day to determine what stories will be used. They look at such items as the prominence of an individual and the oddness of a story. If they are writing for an academic audience, they use their jargon and write in an academic language. If they are writing for a blue-collar audience, they use simple words, many photographs and catchy titles. At one time, stories used to be 3000–4000 words; now the vast majority are getting smaller and are three to four paragraphs with pictures, snappy headlines and snappy writing. It is recommended to read at least two or more newspapers, or watch two or more newscasts on different stations, as no newspaper or television station can include all the news.
Scene 10	Jean-Daniel meets Bridgette at the end of her working shift and interviews her about her reaction to her college tuition increases.
Scene 11	Claude and Julie doubt that Jean-Daniel's article on tuition hikes will have an impact.
Scene 12	Jean-Daniel, Nicole and Julie watch the news and experiment with no sound in order to observe the impact of the visuals.
Scene 13	Documentary: Discussion of Television and Newspaper News An executive producer with CBC talks about selection of the possible 30–40 news stories a day. Producers need to consider the balance of stories for the community and a balance of the positive with the negative. Also, consideration must be given to what is most visual and to the effect of the stories on viewers. As it is, television shows and tells what happened. Newspapers can give more detail regarding why and how something happened and regarding the consequences.
Scene 14	Julie daydreams about her car.
Scene 15	Bridgette and Jean-Daniel talk to Julie about the responsibilities and added costs of owning a car, and Julie decides not to buy the car.

Scene 16	Michele edits Jean-Daniel's article and illustrates the inverted pyramid style of news story writing.
Scene 17	Documentary: Influence of Media The media stands between the people and the government. The editor is the gatekeeper of the news. No one media organization is able to collect all the news that is happening. We also need to consider what it would be like to hear all the news that is happening.
Scene 18	When Jean-Daniel sees how much his article has been cut, he is very disappointed and upset.

Student Activities — Video 6: *Reservation Refused*

FOCUS: Appreciate the artistry of text in the service industry.

Outcomes:

Alberta Draft Program		WCP	
1.1	Discover possibilities	1.1	Discover and Explore
2.2	Understand and appreciate textual forms, elements and techniques	2.3	Understand Forms and Techniques
4.1	Develop and present a variety of oral, print, visual and multimedia texts	4.1	Generate and Focus
4.2	Improve thoughtfulness, effectiveness and correctness of communication	4.2	Enhance and Improve
		4.3	Attend to Conventions

Text Study: Video 6: *Reservation Refused* (25 minutes)

General Synopsis: Mitch, Claude's friend, needs to write a letter of refusal to potential guests at his father's resort. The roommates help Mitch write the letter by raising some important concerns. Meanwhile, Nicole is not well.

Text Creation: Create a refusal letter to a potential client.

Context/Situation: At times, one needs to be able to express a negative message in a positive manner. The students in your class are members of a School Council, and they will need to write letters of refusal to potential clients.

Procedures:

Before Viewing

Ask students to address the issue of receiving a negative message by completing the following statement.

- "When I was told (a negative message), I was (a feeling or emotion) because (...)."
  e.g., When I was told that I would not be able to take Media Awareness because the course did not fit my timetable, I was angry because the course is important for my future. I am interested in the world of sound media, and I know that next year I will need more time to study senior courses.

In groups of three to five, students will read aloud their statements and discuss the issues, the feelings and the reasons for their reactions.

Viewing

Ask students to view the video and complete the notes on the process used to write the letter.

1. Mitch told the roommates what he had to do.
2. The roommates questioned the purpose of the letter.
3.
4.
5.

After Viewing

Review with the students the process used to write the letter. Discuss the use of words and what the potential guests will think when they receive the letter.

Assignment

Advise students that they are members of a School Council and, in groups of three, need to write a letter of rejection to one of the following situations.

- The School Council has asked jacket companies to submit a design and price quote for a school jacket. Write the letter of rejection to a jacket company, giving the reasons for the rejection.
- Funds have been allocated for new uniforms for the basketball team. Three companies have entered bids, and your group needs to write to the two companies that were unsuccessful with their bids.
- The School Council has called for tenders to install a food dispenser in your school. Two tenders have been received, and your group needs to write the rejection letter to the company that was unsuccessful with its tender.
- Students' own situation.

Note to Teachers

Ask students to:

- review Scenes 11 and 12 of *Reservation Refused* for the following: beginning of letter, tone of letter, positive message, negative message, closing
- design a letter that will deliver a negative message in a positive manner
- revise and edit the letter, share the letter with another group for reaction, and write a final copy of the letter.

Assessment:

Before students write their letters, review Scenes 3, 4, 5, 8, 9, 10 and 11 and note the characteristics and the necessary information required in the assigned letter. With the students, use these notes and observations to set up the scoring criteria for the letter. Such items as tone of letter, vocabulary, content and correctness could be included.

Metacognition:

Students may complete the following statements.

- If I were to receive this letter, I would feel ...
- When I give someone a negative message, I need to remember to ...

Options:

The teacher may set up a few situations requiring careful speaking skills; e.g.:

- Student A acts as the salesperson at a ticket office and informs callers that tickets are no longer available for a specific event.
- Student A is a server in a fast food business. Student B makes a special request that Student A cannot fulfill.
- Student A is a clerk in a clothing store. Student B has chosen to return a specific item to the store, not realizing that this item does not meet the return policy.

Links:

The communication skills developed through these student activities can be applied to other assignments, such as the application letter, complaint letter, request letter, invitation letter, job interviews, telephone requests and memorandums.

Scene-by-scene Synopsis

Reservation Refused

Scene 1	Claude's friend, Mitch, is staying at the house for a few days. Nicole shows the first signs of not feeling well.
Scene 2	Julie has an opportunity to handle a booking for a big band and realizes that she will need a car, so she asks Claude if she may borrow his car. After some persuasion, he agrees to this.
Scene 3	Mitch tells the roommates he needs to work on a little assignment he received from his boss, his father.
Scene 4	A flashback to a group of young people having a noisy party at a ski resort verifies Mitch's reason for writing the letter. Some of the regular guests left and there was damage.
Scene 3A	Mitch's assignment is to write a refusal letter in a positive manner.
Scene 5	Mitch begins to work on the letter.
Scene 6	The roommates congratulate Bridgette on her engagement in a good-natured manner.
Scene 7	While Julie discusses the surprise of Bridgette's engagement, Nicole indicates that she is feeling worse.
Scene 8	The roommates critique the letter Mitch has written and offer suggestions. Claude mentions that he is not feeling well.
Scene 9	Documentary: Need for Strong Interpersonal and Communication Skills in the Service Industry Here, the emphasis is that hotel staff receive training to deal with all sorts of problems that they encounter. By acting out incidents, they learn to recognize problems and how to deal with them.
Scene 10	As the roommates continue to give Mitch suggestions for the letter, they tease each other.
Scene 11	The roommates celebrate the final version of the "perfect" refusal letter.
Scene 12	Documentary: Writing a Letter of Refusal When communicating a negative message by letter, start the letter with a positive idea. This will help to soften the negative impact. A good idea is to suggest something positive and not to repeat the negative. You may use a phrase, such as: "At a future time ..." to close the letter.
Scene 13	As both Claude and Nicole become more ill, Bridgette is more and more concerned about cleanliness in the house.
Scene 14	Claude reports that Mitch's father liked the rejection letter so well that Mitch has new responsibilities added to his job.

Student Activities — Video 7: *Doctor, Doctor*

FOCUS: Advocate for others and yourself.

Outcomes:

Alberta Draft Program	WCP
1.2 Extend awareness	1.2 Clarify and Extend
2.2 Understand and appreciate textual forms, elements and techniques	2.2 Respond to Texts
2.3 Respond to a variety of oral, print, visual and multimedia texts	2.3 Understand Forms and Techniques
4.2 Improve thoughtfulness, effectiveness and correctness of communication	4.2 Enhance and Improve

Text Study: Video 7: *Doctor, Doctor* (26 minutes)

General Synopsis: Both Claude and Nicole visit a doctor and have very different experiences. Claude discovers that he is dealing with hepatitis A and Nicole has contracted giardiasis. Meanwhile, Julie rushes to an appointment, receives a speeding ticket and is late for the appointment.

Text Creation: Script a scenario highlighting advocacy.

Context/Situation: In school, the workplace, the community and works of literature people often have a need to support and defend themselves, friends, a cause or an idea publicly or privately. They may do this by offering assistance and aid, making endorsements, and pleading in favour of an idea or cause.

Procedures:

Before Viewing Question students on:

- the meaning of advocacy
- who becomes an advocate
- how one advocates for oneself, a friend, a neighbour.

Viewing Ask students to view the video and pay special attention to Scenes 10 and 13. Have them make notes on the who, what, where, when, why and how of advocacy.

After Viewing Discuss advocacy, and conclude with a generalization as to what is effective advocacy, by contrasting the experiences of Claude and Nicole.

Assignment Ask students to work with a partner; script an advocacy plan for a cause, an idea or a person of their choice; and be prepared to present their case to the class. Ask them to outline the process they would use and to prepare the materials they would use to present their case. Remind students that as advocates, they are representing an individual or a group of people and are attempting to make the community a better place for that individual or group.

Note to Teachers

- Topic: Ask the students to propose their own ideas for the advocacy. Remind them to be sensitive to their classmates and community.
- Length: The advocacy should be either a brief oral presentation or a lengthier proposal.
- Results: What are the reasons for concern, desired results and possible impacts of a change.
- Script: The script should be written and presented to the class.
- Presentation: You may wish to have some members of the class act as a jury or civic authorities hearing the presentation.

Possible ideas include:

- advocating for a character in literature
- advocating for a certain course or a set of courses in a school calendar
- advocating to create an English as a second language (ESL) class
- advocating for cycling trails or other facilities
- advocating for someone who is being bullied
- advocating for change in attitude of classmates.

Assessment: Assess the script and presentation for the understanding and promotion of a cause, an idea or a person. The understanding of advocacy should be evident in the script.

Metacognition: Students may complete the following statements.

- I have learned that advocacy may be necessary in order to achieve special goals, such as ...
- Next time I advocate for something, I will be mindful of ...

Scene-by-scene Synopsis: *Doctor, Doctor*

Scene 1	Nicole, who is sick, receives news that she has won a radio contest for a Moroccan feast for two.
Scene 2	Both Claude and Nicole continue to be sick. Bridgette talks about her fiancé who is unable to keep a job.
Scene 3	Julie appears dressed very conservatively and asks Claude for the keys to his car. He has forgotten this agreement and mentions that the car may be low on gas.
Scene 4	After Julie starts the car, she realizes that the gas tank is empty and this may make her late.
Scene 5	After Julie fills up with gas, she discovers that she has no money and will have to wait in the lineup to pay for the gas with her credit card.
Scene 6	As Julie drives to her appointment, she sees flashing police lights in her rearview mirror.
Scene 7	The police officer asks to see Julie's driver's licence and insurance. Even though Julie tells the officer that she is in a hurry, he writes out a ticket.
Scene 8	Back at the house, Julie tells the story of her day and reassures Claude that the car is all right. Claude tells Julie that she should be more responsible when driving someone else's car.
Scene 9	Claude visits the doctor. The doctor is called away a number of times during the appointment and then has to leave. Claude becomes upset with this treatment as he has prepared for the visit.
Scene 10	Documentary: Preparing to Visit a Doctor When visiting a doctor, a patient needs to be as clear as possible. A patient should write down any questions and concerns. Also a patient needs to have the right information. A patient should not hesitate to ask questions for clarification. Medicine is not an exact science and all information is helpful.
Scene 11	Claude tells his roommates that he found a new doctor who had time to deal with him. A number of tests were taken and now he is waiting for the results. Bridgette and Jean-Daniel talk about possible results.
Scene 12	Nicole visits a doctor who takes time to talk to her, examine her and tell her that tests are necessary.
Scene 13	Documentary: Communicating with a Patient It is important that a doctor and a patient establish a trustworthy relationship. A doctor must listen carefully to patients, check out what has been heard, and speak in a language that patients understand. Doctors need to know how to ask the right questions, as patients may be embarrassed by what they have to say.
Scene 14	Julie comforts Nicole who is waiting for test results.
Scene 15	Claude tells the roommates that he has hepatitis A and he does not know the source. Also, hepatitis A is not cured by drugs, so he is going to take time off and rest.

Scene 16 Nicole tells her roommates that she has giardiasis.

Scene 17 The roommates find out that giardiasis is a parasite that can be treated with drugs. Both hepatitis A and giardiasis have a contagious nature; therefore, the roommates need to disinfect dishes, towels and any communal property. Bridgette becomes upset, but Claude tells her that both hepatitis A and giardiasis have nothing to do with living in the house. Bridgette apologizes and states that she has many things on her mind. They are all thankful that everyone will be all right.

Student Activities — Video 8: *The Law*

FOCUS: Relate elements, devices and techniques to created effects.

Outcomes:

Alberta Draft Program		WCP	
1.2	Extend awareness	1.2	Clarify and Extend
2.2	Understand and appreciate textual forms, elements and techniques	2.2	Respond to Texts
2.3	Respond to a variety of oral, print, visual and multimedia texts	2.3	Understand Forms and Techniques
3.1	Determine research requirements	3.1	Plan and Focus
4.1	Develop and present a variety of oral, print, visual and multimedia texts	3.2	Select and Process
		4.1	Generate and Focus
		4.4	Present and Share

Text Study: Video 8: *The Law* (25 minutes)

General Synopsis: Julie is very anxious about her court appearance and learns a valuable lesson about how the law works. Bridgette receives flowers from her fiancé, and she begins to question the relationship.

Text Creation: Storyboard a scene from a script or an incident.

Context/Situation: Taping a video requires much more than holding a camera or having an idea. After reviewing a script, a director makes many decisions.

Procedures:

Before Viewing

Read the script of *The Law* with your students—see Appendix 13. As students read the script, ask them to indicate anything they would consider if they were to film this script. Discuss the following questions with your students:

- What action is indicated in the script?
- What would be the setting?
- What kind of film techniques could be used?
- How are the characters further developed?

Place students in groups of three and ask them to consider the Viewing Technique Chart—see Appendix 14. Instruct them to note the group's thought under the THINK column and to complete the SAW and LEARNED columns as they view the video.

Viewing

View *The Law* and ask students to complete the Viewing Technique Chart. Allow students time to discuss their observations in small groups before a class discussion.

Special considerations of Scene 2—Ask students to read the script of Scene 2. From their reading and viewing, ask them to describe the scene with the judge and Julie.

- What do they see as the relationship between the judge and Julie?
- What is the tone of the scene? How is the tone developed?
- What kind of film techniques were used to develop the scene?

View Scene 2 again for:

- establishing shot
- camera angle
- costume design and makeup
- editing
- camera movement
- timing.

After Viewing

In small groups, ask students to discuss their observations and the effectiveness of Scene 2.

Assignment

Ask students to select one scene from a script and to storyboard the scene for filming. In the storyboard, consider the placement of actors, speeches, camera angles, types of shots, sound, lighting, colour, props and action.

Note to Teachers

- Example Storyboards: Students may find examples of storyboards in textbooks. Ask students to research storyboard formats.
- Script: Students may storyboard a scene from *Room for Five* or they may wish to script and storyboard an incident. Refer to the units on Scripting and Producing a Film/Video in this guide.
- Camera Angles and Types of Shots: Students may consider the types of shots used in the opening credits and decide what will be most effective for their scene. You may refer to Scene 2 of *The Law* to discuss the effect of the camera angle.
- Sound, Lighting and Colour: Remind students that sound, light and colour highlight the impressions they want for the scene.
- Actors and Actions: Students need to think about the actors required for the scene and what they will do.
- Presentations: Students may present their storyboards to the class or display them.

Assessment:

Assess storyboards for content, understanding of the script, awareness of the overall structure, continuity and overall impression.

Metacognition:

In their viewing journals, students may write about what they have learned through this experience and about what they might like to learn in the future.

Options:

Students may do a number of storyboards before they decide which would suit their audience and the script. They may choose a setting and time period different from the original.

Links:

This activity may be combined with the units on Scripting and Producing a Film/Video.

Scene-by-scene Synopsis — *The Law*

Scene 1	Jean-Daniel questions Bridgette's excessive cleaning of the kitchen/dining area. Bridgette is putting her pent-up rage into the cleaning and does not wish to be admonished for this. Jean-Daniel teases Nicole about her guest for the Moroccan feast.
Scene 2	Julie dreams about being sent to jail by a repulsive judge. When she awakes, she realizes that today is her court day.
Scene 3	Documentary: Communication in Court People are very nervous in court, as they know that their whole lives may be affected by what is said. Most people should be able to understand everything that happens in a courtroom even if they are unfamiliar with the procedure. Those taking part in court proceedings have to communicate clearly to a large audience and listen effectively to details.
Scene 4	As Julie prepares to go to court, her roommates tease her and assure her that things will go well. Nicole offers to accompany her.
Scene 5	Julie approaches the law courts building in an apprehensive manner.
Scene 6	Documentary: Courtroom Procedure The court attempts to be as relaxed as possible. When directed, a person is asked to take the stand and an oath is administered. In a traffic court, a recording device is used to record the proceedings. The role of the judge is to be sure that court procedures and laws are followed. The judge is to listen to what is being said and then makes a decision.
Scene 7	As Julie reaches her courtroom, she has a flashback to her dream.
Scene 8	Nicole arrives and goes into traffic court with Julie. Julie finds that she is to report to the prosecutor. The traffic commissioner is pleasant with the person in front of Julie and this helps Julie. When Julie goes forward, she pleads guilty and is fined $60.
Scene 9	Documentary: Importance of Communication to a Police Officer When police officers go to court, they do not know what questions will be asked. The prosecutor will ask some questions but the defence lawyers will have many more. It is important for police officers to have classes in conflict resolution and to learn to choose their words carefully.
Scene 10	Julie and Nicole leave the courtroom.
Scene 11	Julie tells her roommates about her day in court. Claude walks in with flowers that have arrived for Bridgette, and then he searches his mail and finds that he has a speeding ticket.

Student Activities

Video 9: *Heartbreak Feast*

FOCUS: Respond personally to oral and visual texts.

Outcomes:

Alberta Draft Program		WCP	
1.1	Discover possibilities	1.1	Discover and Explore
1.2	Extend awareness	1.2	Clarify and Extend
2.1	Construct meaning from text and context	2.1	Use Strategies and Cues
4.1	Develop and present a variety of oral, print, visual and multimedia texts	4.1	Generate and Focus
4.2	Improve thoughtfulness, effectiveness and correctness of communication	5.1	Encourage, Support, and Work with Others
5.1	Respect others and strengthen community	5.2	Develop and Celebrate Community
5.2	Work within a group		

Text Study: Video 9: *Heartbreak Feast* (29 minutes)

General Synopsis: When a box containing her wedding dress arrives, Bridgette realizes she cannot go through with the wedding. What will she say to her fiancé, her family and her friends? Meanwhile, Nicole invites her roommates to share the Moroccan feast with her.

Text Creation: Create a personal response to text.

Context/Situation: Viewers need to actively view messages. This means that they understand and think critically about the images they are seeing.

Procedures:

Before Viewing

Ask students to think about:

- the meaning of the video title
- the characters, and what they know about them
- the stories to be finished
- the values associated with the video series.

Viewing

While viewing, ask the class to answer these questions:

- What questions do you have for the characters?
- What comments are being made by the director?
- How does the video make you feel?
- What comments do you have on this video or on the series?

After Viewing

Briefly discuss with the students the viewing questions.

Assignment*

Instruct students to write a three-part response to *Heartbreak Feast*.

In Part 1, students will need to state the key idea of the video and give two specific details from the video. The discussion may include reasons behind the events, character motivations or descriptions, comments on dialogue, atmosphere, and appropriateness to audience and purpose.

In Part 2, students will need to connect the idea specified in Part 1 to an incident from their own lives or to a life experience of someone close to them. They should tell how this incident or life experience helps them with the interpretation and understanding of the idea of the video.

In Part 3, students connect the key idea of the video and the world in which they live. This serves as a conclusion that provides a general insight into life.

Note to Teachers

Allow students reflective time to write the first draft of the response. Once they finish writing, give them time to talk about their ideas from the video.

* The assignment is based on a presentation by Jerry Wowk. *Making Meaning: Student Self-Directed Response.* E.L.A.C. Conference. Banff, AB: May 2000. Adapted with permission.

Assessment:

Scoring criteria for responses to the video can be developed with emphasis on content, effectiveness and correctness.

Metacognition:

Students may complete the following statements.

- I made this choice because ...
- Next time, I would select ... and I would write about ...
- I felt that this response was ...
- This video made me think about ...

Links:

This format for the personal response may be used for responses to short stories, articles, novels and poems.

Scene-by-scene Synopsis: *Heartbreak Feast*

Scene 1	Jean-Daniel brings in a parcel containing Bridgette's wedding dress.
Scene 2	As she opens the box, Bridgette collapses in tears and announces that she cannot continue with the wedding plans. The thought tracks of both Julie and Nicole indicate that they felt something was wrong. Both Claude and Jean-Daniel feel very uneasy about this. Bridgette is concerned about telling her fiancé and about what everyone will say. Claude tells Bridgette to be easy on herself.
Scene 3	Documentary: Ending a Relationship As a friend to someone who is ending a relationship, remember to give your listening ear and to focus on the person. If the person is hurting, keep others away and allow the person time to talk. Then suggest activities for the person to do.
Scene 4	Julie is very upset that Nicole has not invited her to the Moroccan feast. Upon a closer look, Claude discovers that there are not two tickets but four tickets.
Scene 5	Julie is cooking and everything is on the countertop. Nicole tries to talk to Julie and asks her to come to the Moroccan feast. Julie suggests that Bridgette should be invited also.
Scene 6	Bridgette is very upset about her broken relationship, and Nicole attempts to make her feel better.
Scene 7	Documentary: Communicating at the End of a Relationship When deciding to end a relationship, you have to take ownership and share the experience with relatives and friends. Ownership allows you to deal with your different feelings. It is important to select a safe and trusted friend with whom you can talk. You need to be selective about the people you share with and what you share. Sometimes it is helpful to write a journal or a letter about what is happening.
Scene 8	Bridgette goes for a walk with her mother and talks about what has happened. When Bridgette's mother replies in a similar manner to Claude, Bridgette asks her mother if she has been talking to Claude.
Scene 9	Jean-Daniel and Bridgette talk about the stages of grief and how she is handling her loss and feelings.
Scene 10	There is a sense of excitement in the air as Julie and Nicole dress for the Moroccan feast and speak of what may or may not happen. They discuss that Bridgette is not going out and that she should go with them.
Scene 11	As the roommates approach the restaurant, they speak about what may happen.
Scene 12	The roommates study the menu and ask many questions. They discuss different kinds of food.
Scene 12A	The waiter pours glasses of water and tells them about the different foods.
Scene 13	Documentary: Food Is Communication A number of people talk about the significance of food in their cultures. Food may represent hospitality, a celebration, sharing.

Scene 12b	The roommates discuss the first platter of food that they have been served.
Scene 12c	The waiter enters with a second platter of food and explains Moroccan eating customs to the group.
Scene 12d	While serving tea, the waiter explains another action considered to be rude in Morocco.
Scene 12e	The waiter enters with another platter of food, waits until the platter is empty and tells the group that they have been eating sheep eyeballs.
Scene 14	Documentary: Language Codes Languages and cultures do not work alike, and the idiosyncratic differences of languages and cultures make it necessary to learn the different codes if you want to communicate successfully.
Scene 15	The roommates talk about the evening, and the scene closes with a warm feeling.

UNITS

UNIT: Scripting

FOCUS: Construct meaning from text and context.
Develop and present a print text.

Outcomes:

Alberta Draft Program		WCP	
1.2	Extend awareness	1.2	Clarify and Extend
2.1	Construct meaning from text and context	2.1	Use Strategies and Cues
2.2	Understand and appreciate textual forms, elements and techniques	2.2	Respond to Texts
3.1	Determine research requirements	2.3	Understand Forms and Techniques
4.1	Develop and present a variety of oral, print, visual and multimedia texts	3.1	Plan and Focus
4.2	Improve thoughtfulness, effectiveness and correctness of communication	3.2	Select and Process
5.2	Work within a group	4.1	Generate and Focus
		4.2	Enhance and Improve
		4.4	Present and Share
		5.1	Encourage, Support, and Work with Others

Text Study: Scripts of Video 3: *The Loan* and Video 8: *The Law* from *Room for Five*
Scripts from other texts

Text Creation: Write a script.

Overview: Students will have an opportunity to read a script, analyze film technique and write an original script. This unit may be completed in conjunction with the unit on Producing a Film/Video.

Class Organization: Students will work in small groups and individually.

Suggested Time: Six to eight 40-minute classes.

Assignment: Instruct your students to script an original idea for stage or film.

Procedures:

1. Common Characteristics of Favourites

Ask students to:

- brainstorm for ideas by making a list of:
  - five favourite films
  - five favourite television shows
  - five favourite readings—short stories, novels, dramas
- list the common elements of the films, television shows and readings
- list what they like about the dialogue and narration.

2. Characteristics of Good Scripting

Discuss the characteristics of a good script with your students. Good scripting:

- makes the written words speak
- depicts character, setting, conflict, motivation, resolution, themes, issues, increased comprehension
- using literature as a base, shows an emphasis on at least one element of literature, and illustrates effective use of language and effective use of narrative.

3. Reading a Script

Select a script to read with your students. You could read the script for *The Loan*—see Appendix 5—the script for *The Law*—see Appendix 13—or a script from another resource. Read sections of the script orally with your students. Read for character, plot, setting, action, dialogue and suspense. Discuss what the writer has incorporated into the script. Students may use the Analyzing a Script handout—see Appendix 15—to analyze the script. This handout may also be used for planning, when writing a script.

4. Preparation for Writing a Script

- Ask students first to write down a description of two or three dramas or films they would like to see made. Next, ask them to select one idea and briefly describe the proposed script.
- Basic Structure of a Script—A script has three basic parts:
  - Part one involves the audience with the characters and the story, by introducing the main character and identifying what that character is facing.
  - Part two keeps the audience involved, by introducing who or what is opposing the main character, dealing with the obstacles the main character needs to overcome, and introducing the turning point.
  - Part three wraps up the story, by outlining if the character reaches his/her goal and by bringing the audience's involvement to a satisfactory end.

Ask students to write out two or three sentences for each part and discuss point of view.

- Suggested Activities for Writing the Script
  - Characters: List the characters, and write a list of words to describe each. In addition, students may write an in-depth description of at least one character, including a physical description, habits, mannerisms, speech, movements, physical surroundings and other pertinent information.
  - Setting: Ask students to either recall or view the opening scenes of a few films or television series and describe how the setting is established at the beginning of those films or television series. Also, refer to the Student Activities for the Opening Credits. Students may write about or draw their opening scene of the script.
  - Storyboard: Students outline the incident or story on a storyboard, indicating the setting and actions. This will help them to visualize the happenings and perhaps hear what could be said. For information on storyboarding, see the Student Activities for Video 8: *The Law*.
  - Main Character: Ask students to write a brief paragraph about the main character. The paragraph may include a visit with this character, a recent action of the character or a description of what the character was doing the day before the script. This will help the student begin the script with action.
  - Dialogue: Students may practise dialogue by writing a page of dialogue between two people that they know; e.g., a student discussing school courses or curfews with a parent, two adults discussing a current issue, two students discussing plans for Friday night. Working in pairs, students should read dialogues aloud to find out what works and what doesn't. Ask students to note what happens in dialogue: character development, plot advancement, theme enhancement.
  - Script Format: Review script formats, by analyzing drama scripts, television scripts and film scripts found in textbooks. Discuss the use of director's notes.

5. Writing the Script

Remind students to introduce the main character and the main incident, hook the audience, and give the audience an insight into the main character before the end of the first page. Students should review and use all the information that they have compiled when they write the script.

6. Peer Editing

Once students have completed a working draft, place them in small groups to share their scripts. The students read aloud each script, noting what works, items that need change, and effectiveness for film or stage.

7. Final Draft of Script

After reading the scripts in groups, students will complete a final draft of the script to be assessed. Students may revise and edit several drafts before completing the assignment.

Assessment:

To encourage and lead students to more thoughtful work, teachers should discuss with them descriptions of characters and settings, dialogues, and storyboards before the actual writing of the script. Peer assessment is part of this lead-up work.

The original script may be assessed for originality, content, appropriateness for stage or film, effectiveness of dialogue, suitability of setting to incidents, and relationship of the writer to the audience.

Metacognition:

Students may respond to the script-writing experience in a variety of ways, such as a journal or a scripting log. They may complete statements such as the following.

- The experience of writing a script has taught me …
- When I write my next script, I will …

UNIT: Producing a Film/Video

FOCUS: Create a personal response to text and context, through a visual presentation.

Outcomes:

Alberta Draft Program	WCP
1.1 Discover possibilities	1.1 Discover and Explore
2.1 Construct meaning from text and context	2.3 Understand Forms and Techniques
2.2 Understand and appreciate textual forms, elements and techniques	3.1 Plan and Focus
3.2 Follow a research plan	3.3 Organize, Record, and Evaluate
4.1 Develop and present a variety of oral, print, visual and multimedia texts	4.1 Generate and Focus
4.2 Improve thoughtfulness, effectiveness and correctness of communication	4.4 Present and Share
5.1 Respect others and strengthen community	5.1 Encourage, Support, and Work with Others
5.2 Work within a group	

Text Study: All videos from *Room for Five*

Text Creation:
Film/video script
Storyboard and director's notes
Film or video
Organizational chart
Film/video logbook, including an individual response to the experience

Overview: After a study of the Student Activities for the opening credits and for videos 1, 3, 4, 8 and 9, as well as a study of the scripting unit, students will be better prepared to produce a film or a video. This assignment may be announced early in the term to allow time for planning, instruction and film work to be completed as the term progresses.

Class Organization: Students will work in groups of five to seven.

Suggested Time: Ten to twelve 40-minute classes.

Context: The local school board has announced a student film festival to include showings of student-produced films and workshops by Alberta filmmakers. Students may enter films in one of two categories:

- a film from an original script
- a film honouring a class.

Assignment: In groups, students plan, write, research and produce a 10-minute film or video that will be entered in the student film festival.

Procedures:

1. Organization

Place students in groups of five to seven. Ask them to brainstorm about their final product, format, content, budget, responsibilities and collaboration. Students can use the Organizing a Film worksheet—see Appendix 16.

2. Responsibilities

Spend time with students discussing the responsibilities of the producer, director, scriptwriter, editor, camera crew—lighting, sound, camera—actors, prop and costume manager, and makeup artist. Students select their roles and list their responsibilities. Share with your students the Director's Comments on making the *Room for Five* series—see Appendix 17.

3. Timelines

Before setting timelines, students make decisions on their project, budget, content, format, collaboration and projected deadlines. Timelines should be set, checked and kept.

4. Research

While the script is being written, other group members research the availability and cost of the camera and film, possible shooting sites, necessary props, and costumes. Researchers collaborate with the scriptwriter and producer for approval.

5. Script

After the first writing of the script, other group members, including the director, producer and actors, review the script with an oral reading. Changes should be made so the final script will be approved by the group and the teacher.

6. Camera Crew

The crew arranges for a camera, sound equipment, film for the scheduled shootings and time for practice filming to find out how the equipment works.

7. Plans for Filming

After the script is approved, the director will select the actors; storyboard the script; and plan for camera angles, types of shots, sound and background. Before posting a Final Call Sheet—see Appendix 18 for the shooting schedule from *Room for Five*—the director will obtain permission to use all the shooting locations.

8. Filming

When students plan the shooting schedules, extra time should be included for unexpected items; e.g., weather, repeats of shots.

9. Editing

Once the filming is completed, the editor will log the footage, make editorial decisions and put the film together as wished. Before filming, adequate plans should be made for editing, including equipment and availability of equipment.

10. Sharing and Celebrating

Set up a special class for first viewings of the films. Also, films will be entered into the film festival.

Assessment:

See the Scripting unit for assessing the script.
Final film or video may be assessed for content, effectiveness and audience appeal.
For assessment on collaboration, see the Scoring Criteria for Collaboration in Appendix 9.

Metacognition:

Ask students to keep a film/video logbook or journal throughout the project and write about their actual experiences, feelings, gain in knowledge, and frustrations with the process. Also, ask them to write about what they would do for the next project of this type.

UNIT: Interviewing

FOCUS: Develop and present a variety of oral texts to communicate effectively.

Outcomes:

Alberta Draft Program	WCP
1.1 Discover possibilities	1.1 Discover and Explore
2.2 Understand and appreciate textual forms, elements and techniques	2.3 Understand Forms and Techniques
3.1 Determine research requirements	3.1 Plan and Focus
4.2 Improve thoughtfulness, effectiveness and correctness of communication	3.2 Select and Process
5.1 Respect others and strengthen community	4.2 Enhance and Improve
	4.3 Attend to Conventions
	5.1 Encourage, Support, and Work with Others

Text Study:
Video 1: *The Roommate*; Video 2: *Jobs, Jobs, Jobs*;
Video 3: *The Loan*; Video 4: *Big and Little Environment*;
Video 7: *Doctor, Doctor*

Text Creation:
Personal response to text and contexts
Analytical response to contexts

Overview:
Students will study the format of an interview, prepare for a job interview, practise a job interview, analyze their performance in the interview situation and become aware of other interview situations. Students may be able to draw upon information about interviews from their CALM course or CTS courses.

Class Organization:
Students will have an opportunity to work with a partner and in small groups.

Suggested Time:
Eight 40-minute classes.

Assignment:
Have students prepare and practise a job interview, a research interview, an admission interview and a scholarship interview.

Procedures:

1. Discuss Types and Formats of Interviews

Discuss with your students the different types and formats of interviews.

- Job interview with a personal manager, a manager, a group of managers, co-workers.
- Research interview with an expert, a member of the community.
- Other types of interviews, such as with a bank officer for a loan, a student loan officer for a student loan, a university officer for admission to a special program or for a scholarship.

2. Types of Interview Questions

Two types of questions occur at a job interview: the interviewer's questions and the applicant's questions.

Interviewer's Questions:
Discuss with your class questions that an applicant may be asked at a job interview. These questions will be related to other work experiences, education, personal qualities, and outside interests or activities. Such questions may include:

- What can you tell me about yourself?
- What kind of experience do you have with this kind of work?
- What kind of experience have you had that will help you with this job?
- Why do you want to work here?
- What are your strengths?
- What are your weaknesses?
- How do you work under tight deadlines?
- What are your long-term goals?
- What would you do in this situation?
- What do you do outside of work?

Students will add other questions. Ask them to write out answers for ten questions in preparation for a job interview. Place students in pairs, and ask them to practise asking each other some interview questions. After the practice, discuss possible answers for questions and how students could improve their answers.

Applicant's Questions:
Discuss the kinds of questions that an applicant may ask. These questions should refer to duties of the job, expectations of the company and growth opportunities. Such questions may include:

- What is the size of the department?
- Do you have a training program?
- To whom would I report?
- What is the philosophy of the management?
- How many people are being interviewed for the position?
- When will you be notifying applicants about your choice?

Have students work with a partner to draft three appropriate and three inappropriate questions they could ask at a job interview. Ask them to share and discuss these questions with their classmates.

3. Preparing for a Job Interview

Discuss with your students how to prepare for a job interview. Suggest to students that they:

- practise answers for questions—see the list of Interviewer's Questions generated in number 2
- prepare questions to ask the interviewer—see the list of Applicant's Questions generated in number 2
- dress appropriately—discuss in detail what is appropriate for the job; e.g., is a suit and tie necessary?
- organize a folder with a résumé and references
- take a pen and paper
- arrive about ten minutes before the interview
- behave in the waiting room as they would during the interview.

4. Interview Practice for Jobs

Post five job possibilities. Ask students to sign up for the roles of interviewer, applicant and observer. Students will need to prepare for each role.

- As the interviewer, have students prepare ten questions suitable to the job.
- As the applicant, have students prepare for the interview.
- As the observer, have students complete the Checklist for Interviewees—see Appendix 19.

Each student should have the opportunity to take the role of an interviewer, an applicant and an observer once. Allow 15 minutes for each interview, and set up appropriate stations. After each interview, allow 10 minutes for discussion of the interview and how each student could improve.

5. Research Interviews

Make your students aware of the research interview, by assigning this type of interview as part of a research project. The research interview includes three parts:

Preparation—In preparing for an interview, a student needs to make contact with the person being interviewed, arrange a suitable time and place for the interview, know the kind of information needed, and develop questions that yield the required information.

Interview—Students need to be prepared to ask questions that will give them the information that they need. This means the questions will begin with terms, such as: "Tell me how ..." "Describe your experience ..." "What kind ..." As a result, students won't receive simple yes or no responses. During the interview, students should take careful notes.

Follow-up—Students should write out information gained during the interview and plan the use of the material. Also, students should write a thank-you note to the person interviewed.

6. Program Admission or Scholarship Interviews

When students are granted interviews for either admissions or scholarships, they need to prepare. Discuss with students the kinds of questions that could be asked at this type of an interview. These questions will deal with goals, ambitions, personal qualities, need, abilities and interests. Students may follow the same procedure as for the job interview.

7. Other Activities

- Ask a local employer to speak to the class about what impresses a potential employer.
- Invite a professional interviewer to discuss appropriate interview behaviour.
- Videotape role-playing situations to analyze interview presence.

Assessment:

Assess students' written replies to interview questions for content, effectiveness and correctness.

Metacognition:

Ask students to write out their thoughts and feelings about interviews by completing ideas, such as:

- The best part of the interview was ...
- The worst part of the interview was ...
- The next time I'm interviewed, I will ...
- When I prepare for my next interview, I will ...

UNIT: Effective Communication

FOCUS: Improve thoughtfulness, effectiveness and correctness of communication.

Outcomes:

Alberta Draft Program	WCP
1.1 Discover possibilities	1.1 Discover and Explore
2.1 Construct meaning from text and context	2.1 Use Strategies and Cues
2.3 Respond to a variety of oral, print, visual and multimedia texts	2.2 Respond to Texts
4.1 Develop and present a variety of oral, print, visual and multimedia texts	3.1 Plan and Focus
5.2 Work within a group	3.2 Select and Process
	4.2 Enhance and Improve
	5.1 Encourage, Support, and Work with Others

Text Study: All videos from *Room for Five*, pictures, billboards, magazines, newspapers, short stories, poems, novels, nonfiction, the world around us, television, film, radio

Text Creation: Develop and present a variety of texts.

Overview: After a study of communication skills and strategies, students will prepare a message using at least three of the following: words, actions, images and sounds.

Class Organization: Students will work individually or in small groups.

Suggested Time: Six to ten 40-minute classes. This unit may be added to other units or activities.

Assignment:

1. Ask students to work with a partner to create a message of no more than fifteen seconds, using at least three of the message components: words, actions, images and sounds. Students will present the message to the class.
2. Ask students to work individually to create the same message in two different ways. Students should consider the intention of the message, the audience and the effectiveness of the message. These messages may or may not be presented to the class.

Procedures:

1. Introduction

Open the discussion on communication by illustrating five different kinds of communication; e.g., a photograph, a letter, a magazine cover, a response to a student question, a song, a selection of music, a reaction to a Canadian winning a world championship, a student receiving his or her marks, greeting a new teacher.

As you talk about the five different examples of communication, ask students to discuss the following questions:

- What is the situation?
- Who is the intended audience?
- How does the audience affect the message?
- What is the purpose of this communication?
- What does this communicate to you?
- What makes this an effective or ineffective piece of communication?
- Does this message entertain, inform, prejudice or persuade the receiver?

2. Where Are the Messages?

Ask students to spend time looking for messages on billboards, in school, on television, in the classroom and in newspapers. Have them listen to people on the bus, observe people in the hallway, read books and magazines, watch people's facial expressions, and listen to the sounds on the way to school.

Ask students to complete the following:

On my way to school,
I heard the following message: _____
I saw the following message: _____
I gave the following message: _____

View some segments from *Room for Five*, such as:

- Video 1: Scene 20—interview scene
- Video 3: Scene 2—Claude speaking on the telephone;
  Scenes 4, 4A, 4B and 4C—Julie buying a car
- Video 4: Scene 4—documentary on making a change;
  Scene 9—Claude making a presentation
- Video 6: Scene 9—reality point about communication;
  Scenes 11 and 12—refusal letter.

After viewing these scenes, discuss them and answer questions, such as: What is the purpose of the scene? Who is the audience? What is the message? Is the message effective?

3. Components of a Message

Discuss with your students what makes up a message. Discuss the following:

Words: What do words do for a message? Discuss types of words, placements, variety, connotation, denotation, figures of speech, formal/informal, humour, irony, puns.

Ask students to bring a sentence from their reading and discuss the sentence. What is the effect of the sentence? How do the words affect the sentence? How does one word change the sentence? How does the placement of the words change the sentence?

Ask students to rearrange the words of another sentence and discuss the effect.

Actions: What do actions communicate? Name some actions that give a message; e.g., traffic signals, a smile. Have students work with a partner to plan and demonstrate a facial expression that has a special meaning; an action that has a positive meaning; and an action, using a prop. Discuss the messages of the actions.

Images: Ask students to observe billboards, art signs and pictures and explain what they see. Have students make a list of images that they see regularly; e.g., a triangle road sign, flashing yellow light, certain neon signs.

Watch the opening credits of *Room for Five*, and discuss the images—turn down the sound. A winning or a losing scene from a sporting event could also be discussed.

Have students work with a partner to communicate a message through images and to discuss its impact.

Sounds: What messages do sounds give? Ask students to listen to an audiocassette of various sounds—birds, the sea, machines. Discuss the messages conveyed. Have students listen to different types of music and discuss the messages conveyed. Present an audiocassette of voices; and listen for tone, volume, pitch of voice, enunciation and message. Have students work with a partner to create three examples of sounds that transmit the same message.

4. Creation of Messages

Have students complete parts 1 and 2 of the assignment. Remind them to consider purpose, audience and effect of message.

Assessment:

With your students, create scoring criteria for a message. You may wish to include criteria for message content, tone of voice, effectiveness and correctness. Scoring criteria for presentation is available in Appendix 11.

Metacognition:

Advise students to always reconsider the messages they give with their speech, their actions and their appearance. Discuss how a message can be changed or improved. You may give them starter sentences, such as:

I need to consider ... when I'm trying to communicate a message.

The object is to continually be thinking of the messages that one is conveying and how to better convey those messages.

Appendix 1 Notes on Opening Credits

Techniques	Initial Purpose	Content	Created Effect
General Observations			
Establishing Shots			
Long Shots, Medium Shots, Close-up Shots, Extreme Close-up Shots			
Character Movement			
"Cut Shots"			
Fade-ins/Fade-outs, Superimpositions, Dissolves			
Sound			
Colour			
Use of Words and Letters			
Camera Movement			

Appendix 2 Viewing Guide for Sound

Video/Film	Clip
Music	
Voice, Vocabulary, Tone	
Other Sounds	
Music Endings	
Visuals That Blend with Sound	

Appendix 3 Sample Job Advertisement

Kakwa Resort

(located on the Kakwa River in the Canadian Rockies)

is now hiring

Cooks
Golf Professionals
Greenskeepers
Mechanics
Servers
Receptionists

Kakwa Resort is scheduled to open July 1st. The resort is home to a new 18-hole championship golf course, ten log cabins, a dining room and a small service station.

The resort is looking for enthusiastic, energetic, reliable employees to ensure a positive opening.

For more information, contact Jack at 780–987–6543.
Fax applications to Jack at 780–876–5432, or e-mail applications to <Jsmart@kakwaresort.com>.
Applications will be received until May 15.

Appendix 4 Job-seeking Strategies

When I am looking for a job, I look for _____

_____

_____

My résumé is _____

_____

_____

After I submit an application, I _____

_____

_____

I have had interviews at _____

_____

_____

From job-seeking opportunities, I have learned _____

_____

_____

The most important part of looking for a job is _____

_____

_____

Appendix 5 Program Script for Video 3: *The Loan* (Scenes 1–8)

SCENE 1. INTERIOR. HOUSE. MORNING. KITCHEN

The ROOMMATES go through their usual morning routines except for JULIE who suddenly looks at her watch then slams down her plate and cup and darts out of the room with:

Julie
I can't believe it. I'm going to miss the bus **again.**

The other roommates stare dolefully at her dirty dishes.

SCENE 2. INTERIOR. CLAUDE'S WORKPLACE. DAY

CLAUDE is on the phone. His normally neat hair is getting messed up from his frustrated hair ruffling.

Claude
Yes, I know you can do what you want, but couldn't you just prune the limbs that threaten the wires?

Long pause

Claude
What do you mean, that's only delaying the inevitable? I'm sure that tree has many good years left in it. And the song birds … what about them?

Pause

Claude
I don't think that's a very nice thing to say about birds. (Pause) Look, Mr. Randall, what would you say if we could come up with the price of pruning the tree?

Pause

Claude
Yes … next year too.

Claude
Oh, I'm sure they'll pay. Yes. (Pause) But I have to wait until tonight to talk to them all. Will you put it off at least until tomorrow morning?

Pause

Claude
Good. Great. Thank you very much.

CLAUDE hangs up the phone.

Claude (to himself)
Now, I just have to find out how much the pruning bill will be and we're all set. If we all chip in it won't cost that much.

SCENE 3. INTERIOR. HOUSE. LIVING ROOM. SAME DAY. EARLY EVENING

BRIDGETTE is sitting in the big chair, reading over something. We may see JD out on the patio, lounging, while NICOLE is drumming on some flower pots.

A big SIGH from BRIDGETTE

JD peers into the living room.

JD
Problem?

Bridgette
There's no way I'm going to make enough money to pay next year's tuition.

Appendix 5 (Continued)

JD
That's tough, Bridge … I know you really watch your money.

Bridgette
Yeah, watch it disappear.

At that moment, JULIE comes bursting in the door. As she approaches everybody, she yells …

Julie
Guess what, guys … I just bought myself a Jeep!

Various SHOCKED REACTIONS from each of the people, plus some discordant drum beats from NICOLE.

THE ROOMMATES who have been outside or in the kitchen move into the living room. As JD and NICOLE come in from the patio:

Nicole (under breath)
I don't believe this. Or maybe I do.

CLAUDE, having moved in from the kitchen, stares at JULIE.

Bridgette
Julie, are you nuts?

JD
Where did you get the money?

JULIE, still grinning hugely,

Julie
Well, I don't exactly have it yet. The salesman said he's sure the Jeep will still be there by next week. I'll pay for it then.

JD
How?

JULIE looks startled, as though she hadn't thought of that, then shrugs.

Julie
Oh, I'll figure something out. I mean, come on guys … you know I really need wheels to get to work and school. Right?

SHE looks around at her roommates.

Julie (again)
Right?
(After still no response, she plunges on)

And besides, it's the deal of the century. It's a '92 Jeep Cherokee and I got it for ten thousand bucks. Can you believe it?

JD (rolling his eyes)
Yes I think I can.

In her excitement, JULIE is oblivious to the looks she's getting and plunges on.

Julie
I mean I was passing this car lot on the way to the bus stop … and this gorgeous Jeep catches my eye. So I stopped for a minute … you know, just to look at it. So this salesman comes up to me and asks if I'm interested. Well of course I say no, just looking.

SCENE 4. EXTERIOR. USED CAR LOT. DAY. (FLASHBACK STYLE)

JULIE and the CAR SALESMAN are beside the Jeep.

Salesman
Too bad … it would really look good on you.

JULIE grins, pleased.

Julie
You think so?

Appendix 5 (Continued)

Julie (VOICE-OVER)
Then I thought, oh, just ask him a couple of questions. What could it hurt? Did I mention it's flame red?

THE SALESMAN opens the door and they both bend to look in.

Salesman
Just look at this interior. It's like new.

JULIE nods blissfully and feels the dash and seats.

Julie
Prime.

TIME LAPSE CUT TO:

SCENE 4A. EXTERIOR. USED CAR LOT. DAY

JULIE and the SALESMAN are sitting in the Jeep ... JULIE is in the driver's seat.

Julie (FLASHBACK V.O.)
I really grilled him about who owned it before ... fuel economy ... safety features ... like that.

Julie (ON CAMERA)
What does it have under the hood?

Salesman (laughs)
I could **tell** you're the high performance type. It's a big V-6.

JULIE turns the keys, revving the engine.

Julie
Great.

Salesman
I guess you're also the adventurous type.

Julie (grins)
I am! How did you know.

Salesman
Well, if you weren't, why buy a four-by-four?

Julie
Oh, right ... a four-by-four.

Salesman
It'll take you anywhere you want to go ... and I **do** mean anywhere.

Julie
Wow.

TIME LAPSE CUT TO:

SCENE 4B. EXTERIOR. USED CAR LOT. DAY

JULIE and the SALESMAN are standing outside the truck.

Julie (VOICE-OVER)
So after the test drive, I asked the price. That's when he really found out who he was dealing with.

Salesman
List is $10,999.

Julie
Oh, I can't afford that.

Salesman
What can you afford? I mean this Jeep really is one in a million.

Julie
I know ... I know. Uh ... I think I could come up with ... say ... oh ... ten.

SALESMAN clutches his heart.

Salesman
Ouch!

Pause

Appendix 5 (Continued)

Well, if you can just wait here for a minute, I need to talk to my sales manager.

TIME LAPSE CUT TO:

SCENE 4C. EXTERIOR. USED CAR LOT. DAY

JULIE is getting antsy but contents herself by running her hands over the Jeep's lines.

The SALESMAN returns. As he nears JULIE, he sports a big grin and extends his hand.

Salesman
This is really going to hurt … but you just made yourself a deal.

Delightedly, JULIE shakes his hand.

SCENE 5. INTERIOR. HOUSE. BACK IN LIVING ROOM

The ROOMMATES are still looking at JULIE as though they can't believe what they're hearing.

Julie
So now, I just have to get the money and I'm mobile! Cool, huh?

The OTHERS exchange glances and head shakes.

SCENE 6. DOCUMENTARY/REALITY POINT

SALESPERSON in a car dealership. Focus of the interview is to show that people in sales must develop strong listening and communicating skills if they are to be successful.

Comments are about:

1. Listening to people and hearing what they mean, not just what they say.
2. Building on what you realize they actually want.
3. Asking the right questions.
4. Paying attention to body language and hesitations.
5. Building confidence that they made the right decision.

SCENE 7. INTERIOR. HOUSE. EVENING. SAME DAY

CAST are sitting in the LIVING ROOM. This is obviously a meeting convened by CLAUDE. JD is looking tired, and is still checking over a few pieces of paper from his résumé and application letter. JULIE is sitting half turned away so she doesn't have to look at JD. BRIDGETTE is tired and looks at her watch from time to time. NICOLE doesn't seem to mind being kept up.

Claude
What do you mean "no"?

Julie
Claude, I'm strapped. I just can't afford to put out extra money … at least until payday.

Claude
It'll be too late by payday! What about you, JD?

JD
I'd really, really like to help, Claude. You know that. But I'm unemployed, remember? I don't have two cents to rub together.

Claude
How was I supposed to know how much pruning costs? (Pause) Look, when I moved in, I sensed you were the kind of people who cared about the environment.

Appendix 5 (Continued)

Nicole
We do care, Claude. It's just that we all have a lot of bills. Besides, remember what Mr. Randall said about delaying the inevitable? Even if we can scrape the money together, that tree is going to come down eventually.

CLAUDE looks disconsolate. He glances at BRIDGETTE.

Claude
I guess there's no point in asking you. You made your feelings clear this morning.

Bridgette
Listen, Claude, don't try to make me the bad guy! I just don't think that losing one tree is the end of the world, okay?

Claude
What about the re-zoning of the park? Do you think losing those trees is no big deal either?

Bridgette
That's different. I do feel bad about that—this city needs as much parkland as it can get.

Claude
I wish I could think of some way to get you people to change your minds about the poplar.

JD
I'm sorry, Claude, but I agree with Nicole. That tree is doomed no matter what we do.

Claude shakes his head, knowing he's lost this round.

SCENE 8. DOCUMENTARY/REALITY POINT

A communication expert speaks of the four stages of clear communication, including:

- Planning—meaning to think through what you are going to say and to know what your desired result is
- Targeting—includes knowing your audience and the best way to communicate to it
- Assessing—means asking yourself if you are being understood or if you could be clearer
- Verifying—is asking if the receiver understood the message.

Discussion of how the four stages are connected throughout the communication process.

Other aspects of communication.

Appendix 6 Self-assessment for Communication

The most important stage of communication for me is _____

_____

_____

_____

_____

_____

_____

I need to concentrate more on _____

_____

_____

_____

_____

_____

_____

In order to be a better communicator, I _____

_____

_____

_____

_____

_____

_____

Appendix 7 Peer Assessment for Communication

Students Presenting _____ Evaluated by _____

	Yes	No
Planning The presentation showed purpose. The presenter involved the receiver.		
Targeting The presenter knew the receiver. The presenter used an effective way to give the message.		
Assessing The presenter watched the receiver of the information. The presenter self-corrected or changed the message.		
Verifying The presenter listened to the receiver. The receiver understood the message.		

Appendix 8 Research Planner

Project:	
Audience:	Group Members:
Desired Outcome:	
Questions to Be Answered: New Questions:	
Sources of Research: Evaluation of Research:	

(continued)

Appendix 8 (Continued)

Multimedia Presentation	
Description of Component Handout: Visuals: Speaking: Other:	Group Member Responsible
Timelines Meeting Dates: Presentation Date:	

Appendix 9 Scoring Criteria for Collaboration

When marking the **Collaboration**, consider the
- student's attitude, as revealed by involvement, responsibility, and focus
- student's skills, as demonstrated by listening and contributing to group discussion
- roles that the student assumes to assist the group process

	The student
5	• is an effective, responsible group member who initiates action and becomes absorbed in the task • listens actively, contributes effectively, and builds on the ideas of others • assumes leading roles, providing direction, eliciting contributions, clarifying, and evaluating
4	• is a hard-working group member who is an active, focused participant • listens closely, contributes constructively, and uses the ideas of others • assumes significant roles, organizing, encouraging others, and clarifying ideas
3	• is an attentive, cooperative, contributing group member • listens, respects the ideas of others, and helps the group to make choices • assumes supportive roles, following purposefully but rarely leading
2	• is often an observer and may stray from the task • listens initially, but loses focus or restricts focus to personal ideas • assumes supportive roles sporadically
1	• is generally uninvolved, and may distract others or create conflict • is so focused on personal views that listening, when attempted, is focused on differences • rarely assumes constructive roles
Ins	• makes no attempt to work with other students

Source: Alberta Education. *English 20.* Edmonton, AB: Education Advantage Inc., 1997, Teacher Manual, p. 20.

Appendix 10 Scoring Criteria for Content

When marking the **Content**, consider the quality of
- understanding of the resource materials
- ideas which unify the presentation
- support provided by the selection of details

	The group
5	• reveals a comprehensive understanding • provides specific, carefully chosen details • develops ideas effectively and persuasively
4	• reveals a thoughtful understanding • provides well-defined, appropriate details • develops ideas directly and supports them clearly
3	• reveals a conventional understanding • provides adequate details • develops relevant ideas and supports them functionally
2	• reveals a partial grasp of the issue, but may confuse opinions and facts • provides few details • develops ideas inadequately
1	• reveals misunderstanding of thought or details • provides so few details that the main ideas seem unsupported • develops ideas so inadequately that the purpose is unclear
Ins	• makes no attempt to complete the assignment

Source: Alberta Education. *English 20.* Edmonton, AB: Education Advantage Inc., 1997, Teacher Manual, p. 21.

Appendix 11 Scoring Criteria for Presentation

When marking the **Presentation**, consider the
- effectiveness of language and speaking style
- degree of interest created for the audience
- quality of the student's preparation for the presentation
- quality of the conclusion

	The student
5	• speaks precisely and skillfully, and uses language, tone, pacing, eye contact, and gestures persuasively and emphatically • successfully involves the audience through an imaginative method of presenting ideas, details, and/or visuals • is fully prepared, so the presentation is effective • concludes effectively, creating the desired effect
4	• speaks clearly and fluently, and uses language, tone, pacing, eye contact, and gestures purposefully • generally involves the audience through a frequently inventive method of presenting ideas, details, and/or visuals • is competently prepared, so the presentation is made with confidence • concludes effectively
3	• speaks clearly, though perhaps with hesitations, and uses language, tone, eye contact, and gestures to communicate meaningfully • sometimes involves the audience through an occasionally original method of presenting ideas, details, and/or visuals • is adequately prepared, so the presentation establishes a basic view • concludes adequately
2	• speaks hesitantly, and may use some language or pace that is ineffective for the purpose • rarely involves the audience due to a frequently unimaginative method of presenting ideas, details, and/or visuals • falters due to flaws in preparation • concludes unclearly
1	• speaks unclearly, so that listeners strain to understand, and uses ineffective language and pace • demonstrates no attempt to involve the audience • is generally unprepared • draws no conclusion
Ins	• makes no attempt to present

Source: Alberta Education. *English 20.* Edmonton, AB: Education Advantage Inc., 1997, Teacher Manual, p. 22.

Appendix 12 Collaboration and Oral Assessment

Student Self-evaluation

Student Name _____

Circle the number that **BEST** summarizes your achievement for each category.

"1" means "To a small degree"; "5" means "To a great degree."

COLLABORATION

How well have I

• taken responsibility to contribute to the group?	1 2 3 4 5
• listened for differences and agreement?	1 2 3 4 5
• shown respect for the ideas of others?	1 2 3 4 5
• kept the focus on developing a presentation?	1 2 3 4 5

PRESENTATION

How well have I

• spoken skillfully and used language persuasively?	1 2 3 4 5
• involved the audience through details, gestures, eye contact, and/or visuals?	1 2 3 4 5
• prepared fully my part of the presentation?	1 2 3 4 5
• concluded my part of the presentation?	1 2 3 4 5

TOTAL T ÷ 8

Source: Alberta Education. *English 20.* Edmonton, AB: Education Advantage Inc., 1997, Teacher Manual, p. 23.

Appendix 13 Program Script for Video 8: *The Law* (Scenes 1–5)

SCENE 1. INTERIOR. HOUSE. MORNING. KITCHEN/DINING AREA

BRIDGETTE is vigorously cleaning. It is as if all the pent-up rage in her is going into the cleaning. BRIDGETTE is not happy.

JD enters the dining area.

JD
Is it okay if I put my ...

Bridgette
No!

JD
Don't you think you're overdoing this cleaning business just a little?

Bridgette
No!

NICOLE enters from upstairs. She is looking at the "Moroccan Feast" certificate.

Nicole to JD
I have to use this by the end of the month. That's coming up pretty fast.

JD
Use what?

Nicole
The Moroccan Feast I won.

Bridgette
Yeah, Julie's looking forward to it.

Nicole
Julie presumes and assumes. I never invited her.

Nicole
She's just joking around.

Bridgette
That's not the message I'm getting.

JD gets into headstand position.

JD
Well, whoever you take, one should be a man for sure.

Nicole
Why?

JD
My grandfather spent time travelling in Morocco. He said it wasn't safe for women on their own.

Bridgette
JD, this is a restaurant in Canada, not a back alley in Casablanca. There are places right here where I wouldn't want to wander around by myself.

Nicole
Besides, I don't need a man around in order to have fun.

Bridgette
You can say that again.

JD
They speak French in Morocco. I speak French.

Nicole
So do I.

JD (teasing tone)
My French is better than your French.

NICOLE throws a pillow at JD.

Nicole
Maybe we'll have a Moroccan waiter that'll speak Arabic or Berber.

JD
I'm very good at pointing at things on the menu.

JD begins pointing in various directions using his hands and feet while he is in the headstand position.

Nicole
Okay, JD. You want to come and feast with me next Thursday?

Appendix 13 (Continued)

JD flips over and goes into a "muscle man" pose.

JD
Yes! I'm your man!

JD (to Bridgette)
Do you need some help?

Bridgette
No!

JD EXITS. BRIDGETTE continues to clean and scrub.
NICOLE enters.

Nicole
The smell is really getting to me. Can you ...

Bridgette
No!

Nicole
What's eating you?

Bridgette
Not the same thing that's eating you.

She storms upstairs.

Nicole
What's wrong?

Bridgette
Nothing. I just need to be alone for awhile.

We hear BRIDGETTE'S dialogue at a distance. It disrupts the sleeping JULIE as she dreams.

SCENE 2. INTERIOR. COURTROOM AND JULIE'S BEDROOM

JULIE'S DREAM. JULIE and the JUDGE are present.

JULIE is standing before a very high desk. She seems very small. Behind the desk sits a JUDGE in an old fashioned "judge costume" complete with the white wig.

The judge's voice booms, while Julie's voice sounds small and thin.

Julie
Your honour, I didn't intend to break the law. It's just that I had to be at the hotel by eight, and it was already ten to, and I had to speed or I wouldn't get there on time. I wasn't going to get there on time anyway, because I had to stop for gas, but I was trying to be less late instead of more late ... because Andrea, my boss ...

Judge
Silence!

JUDGE bangs gavel. SFX like a huge gong.

JULIE shrinks back, afraid.

Judge
Did you or did you not break the law?

Julie
I ... I didn't mean to ...

Judge
Answer the question!

Julie
Yes, your majesty ... your honour.

Judge
And what are you doing here now, in my courtroom?

Julie
Well, I wasn't sure if I should come, but my friend Bridgette told me I might as well come and ...

Judge
Silence!

Bangs gavel again ... same SFX.

Judge
I'll tell you what you're doing in my courtroom today. Wasting the court's time. Do you know what happens to people who waste the court's time?

Appendix 13 (Continued)

Julie
No your worship ... your honour. I don't think I want to know.

Judge
The court hereby levies an additional fine of $204 for impertinence. And a fine of $857 for wasting the court's time. Your traffic fine is tripled. Payment is due ... (checks notes) ... immediately.

Julie
But your honour, I don't have that kind of money! Not right with me. Not even in the bank. I can't possibly pay that ...

Judge
Six years in jail! Take her away. Next case.

Julie
Jail! But I can't go to jail! I have to go to work this afternoon.

JUDGE looks at her with scorn. Bangs gavel.
SFX: gong

Judge
Next case!

Julie
No, there must be a mistake! All I did was drive a little too fast ... I

SFX: alarm clock

Cut to JULIE asleep in bed, muttering in her sleep.

Julie
I can't go to jail! Don't send me to jail!

JULIE opens eyes and looks around the room fearfully.

Julie
Oh, I'm not going to jail! I'm not going to jail. Oh, what a relief. (sits up) Oh my gosh, today's my court day!

JULIE falls backwards onto her mattress again.

SCENE 3. DOCUMENTARY/REALITY POINT

COMMUNICATION IN COURT.

Criminal lawyer points out why people are nervous about appearing in court. Besides all the unfamiliar procedures and rituals associated with court, it's a place where everything hinges on effective communication.

Those taking part in the trial have to communicate clearly to a wide audience which includes the prosecutor, the defence lawyer, the judge, and possibly the jury. Listening skills are extremely important. You have to concentrate on what witnesses say, and understand the testimony of expert witnesses.

Talks about how he or she prepares for a trial, and what he or she does during the trial to speak effectively so that the message is as clear as possible. Discusses how various participants handle the information they are receiving (i.e., taking notes). Talks about how lawyers use language to help the jury see the case from a different perspective.

Sums up by stating the qualities of a good courtroom lawyer. One of these is that the lawyer must be a very skilful communicator.

(Interview could be set in a law library.)

Suggested Questions

1. Do most people feel nervous about appearing in court? Why is that?
2. Effective communication means knowing your audience. How can you communicate well to such a varied audience, that includes judge, jurors, and other lawyers?
3. Can you comment on the importance of being a good listener in court?
4. How do you prepare for a trial?
5. How do you keep track of everything that takes place during a trial?
6. How do you get the jury to see a situation from another point of view?
7. What are the qualities of a good courtroom lawyer?

Appendix 13 (Continued)

SCENE 4. INTERIOR. HOUSE. DAY. KITCHEN

CAST doing their morning things. JULIE finally arrives downstairs, dressed in the same type of conservative outfit she wore the day she got the ticket. This morning she appears very subdued. She can't eat, but makes herself a cup of tea. She nibbles on a cracker, looking anxious.

JD
Hey Julie. Another big interview today?

Julie
You might say that. An interview with a judge.

Bridgette
Oh, today's your day in court! Well, good luck Julie. Hope they don't throw the book at you!

Claude (joking)
Just don't expect us to visit you in the big house.

Julie
Not funny. Bridgette, are you sure nothing bad is going to happen because I put "not guilty" on that form?

Bridgette
You're nervous! There *is* something in this world that scares Julie ... "the law."

Julie
I'm afraid of tarantulas.

JD (laughing)
Tarantulas and traffic court.

Julie
I've never been to court before! What if the judge decides to make an example of me ... and triple my fine? Or send me to jail?

Claude (shakes his head)
Happens all the time. One day you're stopped for speeding. The next thing you know, you're doing ten years.

Julie
Easy for you to laugh. You're not going to court. I should've hired a lawyer.

JD
I think I heard somewhere that lawyers cost money.

Julie
I could've gone to Legal Aid.

Bridgette
Julie, you're going to traffic court! Remember? It's not even a real judge there. It's a commissioner ... a justice of the peace.

Julie
What's the difference?

Bridgette
It's a lawyer whose job is to preside over traffic court ... a lawyer with a special job.

Julie
So, the lawyer is still there to judge me. What do I call the non-judge? I don't want to offend him.

Bridgette
I'm not sure. Call him "sir" and you'll be safe. But not if she's a woman. Julie, you have nothing to worry about. Really.

Julie
I'm not worried. I'm just ... wary.

Claude
Did you ever watch lawyer shows on TV?

Julie
Yeah.

Claude
Then just remember ... it's nothing like that.

Julie
Thanks.

Nicole
I have a break between classes this morning. Want me to come and cheer you on?

Appendix 13 (Continued)

Julie
Could you?

Nicole
Why not? It might be interesting. Tell me where you'll be.

JULIE gets out her legal papers and NICOLE copies down the address.

Nicole
Courtroom 272. I'll try to make it. But if I'm late, tell the judge to go ahead without me.

SCENE 5. EXTERIOR. DAY. LAW COURTS

JULIE walking up to the law courts building. Low angle shots show the sign "LAW COURTS." Cut to other low angle shots to give the impression of a massive, forbidding building. MUSIC helps convey Julie's sense of dread.

Julie
I do not want to go in there.

Appendix 14 Viewing Technique Chart

Techniques	What I **THINK** will happen	What I **SAW** in the video	What I **LEARNED** while viewing the video
Costumes			
Space			
Set			
Lighting			
Shot Types			
Camera Angles			
Colour			
Editing			
Sound			

Appendix 15 Analyzing a Script

Synopsis:
Outline: Part 1: Part 2: Part 3:
Characters: Protagonist: Traits: Goals: Others:
Story Development: Exposition: Conflict: Rising Action: Outcome:
Action: **Visual:**
Dialogue:
Dramatic Scenes:

Appendix 16 Organizing a Film

Title of Film:	
Group Members:	
Responsibilities: **Director:** **Scriptwriter:** **Actors:** **Makeup Artist:** **Costumes:**	**Producer:** **Camera Crew:** **Props:** **Editor:**
Timelines: **Process**	**Responsibility**
Month 1:	
Month 2:	
Month 3:	
Month 4:	
Completion Date:	

Appendix 17 Director's Comments

Filmmaking is a very complex art form according to Doug Cole, director of *Room for Five*. Film is the melding of a story or an idea, actors, directors, scriptwriters, costume designers and makeup artists, with film crews, sound crews, editors and all of the technology that makes the film come alive. Depending on the desired outcome, all films require special considerations, some common and some specific to each project. General concerns in the making of a film include budget, cast, locations, relationships, technical aspects of the film, subject–audience relationship and production organization.

Budget

Budgeting of a film prescribes the parameters of the entire project, as a director attempts to stay within the allotted funds. The budget has an impact on the choice of actors, settings, shooting schedule, timelines, completion dates, and sound and technical effects. In the filming of the series *Room for Five*, the director stated that the financing was a huge issue, as the series of 14 episodes had to be completed for an equivalent amount of money that would be used for one segment of a popular situation comedy. The locations, structuring of shooting days, amount of costuming, props and number of makeup artists are considerations of the budget. Putting all of this together requires very careful and structured organization.

Casting

Regardless of budget, directors and producers must take special care when casting a film as there is always a need to protect the integrity of both the project and the characters. When planning a film, the director casts to have the absolute best people, looking for actors with potential, an understanding of the role and a willingness to do their best. Some projects require the actors to have specific qualities; for example, in *Room for Five*, all of the actors needed to be able to speak both French and English, as the first five episodes were filmed in both languages. Besides having actors who fit the roles, actors need to be available, flexible and able to get along with other actors and the technical crews.

Locations

Film locations depend upon suitability of location to script, seasons and weather, budget, exterior noises, and the whole environment. Exterior noises are usually unexpected and can cause lengthy delays in production; for example, in *Room for Five*, shooting often had to be delayed until lunchtime as someone was jackhammering a driveway at the next house. Other delays can be caused by the weather, the position of the sun, someone mowing a lawn, city noises or a jet stream across the sky. Automatic Dialogue Replacement (ADR) may be available but at a great cost.

Appendix 17 (Continued)

Number of Episodes
One of the biggest challenges in shooting *Room for Five* was the number of episodes—five in French and nine in English. This meant very careful planning and organization on the part of the producer and director in order to have consistency throughout the series. Scripts were written and then rewritten to carry over events and connect one episode to the next. Shooting of scenes from different episodes would happen in one day according to locations, actors' availability, props, actors' roles and use of both languages.

Using the Script to Educate
Filming a script for educational purposes is very difficult, as a director wants the film to have a natural flow and natural dialogue for an effective delivery. To make the film as realistic as possible and yet maintain the educational purpose of the film, a director may put the scriptwriter and the actors together to review the script. This activity aids the development of the character behind the scenes and allows the characters to have input into manipulating the subject to suit the audience.

Equipment
The desired quality of the final product and the budget determines the kind of equipment needed and the required expertise of the crew. Special consideration is given to the kind and cost of editing equipment that will be required at the end of the shooting.

Other Considerations
The technical side of the film industry is constantly changing; thus, directors and producers are always looking for methods and devices that will improve the product yet keep the costs down. This means that those behind the camera have to keep up on what is available and what can be done. This may mean using different cameras, with different and new editing machines, and renting equipment rather than buying.

A final, huge consideration is the appeal to the audience. What will the audience like? What will it not like? What will it pay to see?

As Director Cole stated, the art of making films is very difficult; it is necessary to have all the components, including the right people, to make it all happen successfully.

Appendix 18 Final Call Sheet

MONDAY, JULY 6, 1998

Crew call time is 8:30 AM	**Actor call times are: Guillaume, Vanessa @ 8:30 AM; Gary Mason @ 1:00 PM**	Lunch will be at La Boheme restaurant at approx. 12:30 noon		
TIME	**LENGTH**	**LOCATION**	**TALENT**	**PROPS**
9:00 AM–11:00 AM	1 3/8	Newspaper Office Edmonton Sun	Michele/JD	Coffee maker
11:30 AM	1/8 1 4/8	Outdoor Café, La Boheme	Michele/JD	Bagel/danish Coffee
LUNCH				
1:30 PM	1	Restaurant (as above)	JD, Dad	Food
	1 1/8	Driving 50th Street and 68th Ave. (East side of the street)	Michele, JD	Car/tow bar
	4/8+	Various on way to Sherwood Park. Check with Doug.	Michele, JD	Car/tow bar
5:00 PM	1	Exterior Day Care Park Plaza Day Care Centre	Michele, JD	Car
	1	Exterior Day Care (as above)	Michele, JD	Car/tow bar
Total Pages	7 4/8			

Appendix 19 Checklist for Interviewees

Applicant: _____ **Date:** _____

	Yes	No
Dressed in a suitable manner.		
Acted friendly and was courteous.		
Made a positive first impression.		
Answered questions as effectively as possible.		
Indicated preparation for the interview.		
Discussed strengths that relate to the job.		
Asked questions that showed interest in the job.		
Indicated an interest in the job, and inquired about the next steps.		

The applicant was successful in:

_____

_____

_____

In the next interview, the applicant should consider the following:

_____

_____

_____

_____
(Observer)